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# Examining the skills gap in fashion education

Debbie Allsop

# **EXAMINING THE SKILL GAP IN FASHION EDUCATION**

**DEBBIE ALLSOP**

**A thesis submitted to the University of Huddersfield in partial fulfilment of the  
requirements for the degree of MA by research**

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## **Abstract**

This research explores the importance of sewing skills within HE fashion education. Recent literature has identified significant discussion concerning a graduate skills gap at the onset of employment. Some industry specialists fear that educators are not doing enough to promote the technical side of fashion. As a consequence, there are concerns of a widening gap in the uptake of technical job roles within the fashion sector. This research investigates potential reasons why students might not make these career choices, focusing mainly on the teaching of construction skills through the development of a resource tool to enhance the curriculum to bridge this recognised gap.

To contextualise the development of this project, literature has examined key areas of interest. These include studies relating to skill gaps, manufacture and production techniques as well as the relationship between technical skill and career interests. This research has applied a variety of methodologies, which have explored the skills required for fundamental sewing processes, the value of sewing from educational and industry perspectives and issues relating to the recognised skills gap and career choices. Methods have included object-based study, interviews with manufacturers and a focus group with second year BA (Hons) fashion design students undertaking pattern cutting and manufacture sessions. To evaluate the effectiveness of the resource tool of stitch and garment finishing techniques, questionnaires, observations and examinations were conducted with undergraduate students undertaking sewing sessions. This research has revealed that the resource tool was successful in engaging students with garment construction techniques, and that this was most beneficial when used in conjunction with other methods. During testing it was apparent that students preferred to work more creatively, using inventiveness over memory of previously taught sewing skills when producing samples.

Interestingly, the research has also highlighted two distinctions; that further technical knowledge in sewing appears to, in some instances, have limited the creativity of students' fashion design outcomes when advancing from a foundation to intermediate level of study. However, there is also evidence to suggest that further engagement with sewing had a positive influence on their understanding of garment construction informing feasible design. There appears to be minimal evidence that links strong sewing skill with the ambition to choose careers in the manufacturing sector.

The conclusions from this research, including the testing results from the resource tool, support the development of a technical curriculum within the BA curriculum, and the development of a qualification level prior to BA.

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## **Lists of abbreviations**

SOS	Save Our Skills
MAS	Manufacturing Advisory Service
BBC	British Broadcasting Company
LCF	London College of Fashion
M&S	Marks & Spencer archive
BFC	British Fashion Council
ASOS	As Seen On Screen
BA	Bachelor of Art
BTEC	Business and Technology Education Council
CRITS	Critiques / tutorials with staff
DISC	Designer – Manufacturer Innovation Support Centre
UKFT	UK Fashion and Textile Association
RTW	Ready to wear
HEFCE	Higher Education Funding Council for England

## Glossary

Bagged Through	Process of sewing fabrics right sides together along a seam edge and turning through to hide/enclose seams.
Sweatshop	A manufacturing environment with very poor working conditions/ethics.
Overlocker	Machine stitch that finishes edges of seams to prevent fraying (three thread option). Four thread overlocking is usually for stretch materials, which would generally be seamed with use of an overlocker.
Overcasting seams	Hand stitch that finishes the edges of raw seams to prevent fraying.
Seam allowance	The area between the edge of fabric and seam stitching.
Seam finish	Method used to prevent seams from fraying.
French seam	A seam which encloses the raw edges without the need for other seam finish methods.
Darts	Folds in fabric that provide shape to garments.
Hand basting	A quick temporary hand stitch used to hold seams/layers of materials together. Also known as tacking.
Under stitching	Row of stitching along the edge of a garment seam which secures the facing or lining in place.
Picot hem	A series of small decorative loops normally created using hand or machine embroidery techniques – a decorative hem finish.
Hems	The edges of fabric in garments which are normally turned over and stitched to secure raw material from fraying.
Hand binding	Fabric folded by hand and secured with a hand stitch as a preventative measure for fraying.
Concealed zip	Zip fastening type where the zip is concealed by channel of fabric, or when the zip is completely invisible in the garment. Typical in skirts and dresses.
Rouleau	A strip or type of ribbon/ fabric used as a trimming detail, normally in the function of a fastening with buttons.
Spaghetti strap	A strip of material bagged through to create a coil or strap. Often used as dress straps or as in a trim for a rouleau loop.
Open seam	Seam which is pressed open. Both seams are finished separately.
Closed seam	Seam which is pressed to one side. Seams are then finished together.
Moulage	Haute couture style draping or moulding method of fabric directly onto the stand.

Prêt-à-porter	Ready to wear, rather than made to measure (as in couture).
Couture	Made to measure garments.

## **1. Introduction**

### **1.1 Research context**

Skillfast-UK's chief executive, Linda Florence has raised concerns over the suitability of the current HE education and training system suggesting that it is not supplying industry with enough "highly skilled people with a broad range of talents." (The Guardian Online, 2008).

When addressing the overreliance on sample units completing the supposed entirety of student collection work, numerous manufacturers in attendance during a SOS – Save Our Skills forum (Drapers Online, 2012) were of the opinion that particular universities encouraged students to outsource the sampling of their designs and in some cases, also patterns and toiles. In identifying perceptions of a hierarchy whereby design supersedes technical, it was considered that universities should be providing training, alongside designing, to educate students about the entire process.

However, is there a wider concern within earlier educational training which is not fully established? In relation to a skill gap, literature has recognised certain pressures HE educators face in delivering a balance of specialist curriculum while catering for undergraduates with a considerable lack of remedial skills (said to include basic sewing practice amongst others) at the onset of study (Crafts Council, 2014, p.44).

Furthermore, against a backdrop of decreasing financial support from private and public sectors (Romeo and Young, 2013 p.133), a report by the Design Commission (2011) identifies that "resource-intensive university courses are underfunded, and specialist courses are closing" due to reviews to The National Curriculum and The English Baccalaureate which, as quoted, appear to "disregard creative subjects, by default implying that they are academically second-rate..." (UK Government, 2011 p. 8). New arrangements around tuition fees are also evidently discouraging applications to study art and design subjects (p.8). These circumstances appear to be significant factors contributing to the perception of a skill decline. It is unclear whether issues regarding the downgrading of skills based courses, as well as the effect that this is having on undergraduate and graduate skill levels, is fully recognised from an industry perspective. These points are explored in further detail within the literature chapter.

## 1.2 The research need

The ultimate intention of this research is to support the UK manufacturing sector by developing fashion design students with technical skills and knowledge that will benefit not only design function in the head office but also add confidence in UK manufacture of fashion.

The researcher has worked for a number of years teaching and providing sewing construction and technical assistance to HE undergraduates studying fashion design. Generally speaking, an entry-level student enrolling on the first year of study might hold a basic knowledge of sewing and have some experience with industrial machinery - perhaps from previous study. However, this is not the case for all students at this level. Therefore, the introductory year of the sample development module is successfully tailored to accommodate all skills and abilities. During this module, students have the opportunity to develop an understanding of sewing and construction through sampling and garment make, alongside developing skills in other disciplines such as flat pattern cutting and draping on the stand. In the second year of the module, students develop their skills further within tailoring and moulage projects. During the final year of study students produce a final garment collection; this culminates skills fostered throughout previous study.

Over the years it has become clear that there are certain commonalities in student abilities, aspirations and approaches to the construction of garments. These similarities can often be attributed to a lack of experience, skill, knowledge, or in some instances the motivation to explore sewing well beyond the specifications of curriculum.

Observations of students have highlighted the following issues; a lack of understanding about construction quality, of technical knowledge and skill, timescales boundaries, and, or, the confidence to experiment with construction techniques. The following categories describe these issues in greater detail.

- I. **Understanding garment construction:** Students producing a garment for a particular level, such as high street, or designer ready-to-wear need to identify the appropriate manufacturing and finishing techniques which would work within set budgets. Students often are not aware of the differences in construction techniques between low cost and high quality garments, such as designer ready-to-wear and couture. With design and cut often taking precedence, construction methods explored through sampling, design development and garment realisation can often be uninspired and rudimentary. Basic mass-production techniques are often taught to compensate constricted timescales within teaching curriculums.



- II. **Confidence to experiment:** Although the majority of undergraduate students can develop good technical skills, there appears to be a noticeable lack in experimental inquiry. Sometimes, students lack confidence or become reluctant to explore inventive techniques in construction for fear of doing something incorrectly. The use of fabrics identified through mainstream industry and manufacture could contribute to the fact that students lack interest in construction skills.
- III. **Lack of technical knowledge:** For many students garment construction can often be viewed as a necessary yet uncreative 'means to an end' for design solutions and there is often a noticeable gap between students' strong design skills and their ability to realise clothing appropriately. This raises questions around the lack of appeal in exploring the technical side of construction, for students, who prefer instead, the 'allure' of a designer role. Is sewing in general a difficult technical ability for students to grasp, or is exploring original construction techniques often sacrificed for quick solutions to progress the construction process?
- IV. **Misjudging timescales:** This is especially significant with final year students during design development and construction of their final garment collections. Ensuring a collection can be executed within a given timescale requires trial and error of construction techniques to understand and implement successful completion.
- V. **Dexterity:** It would appear that some students are not as capable of achieving and demonstrating manual dexterity as effectively as others, especially following the introduction or demonstration of new techniques. This can impact on performance in operating sewing machinery and in working with fabrics. As a consequence, some students rarely enjoy sewing because they need to invest more time in mastering techniques. This could be a significant factor in relation to choices made regarding career aspirations.

### **1.3 Research questions**

This research aims to benefit fashion design undergraduates with the development of their garment construction knowledge, through engagement with a resource tool of seam, pleats and fastening types. This is for the purpose of equipping graduates with the skills that certain voices within industry currently recognise as insufficient.

It could be argued that designers have little need for expert knowledge and skills in construction techniques, so the necessity to further develop skills prior to employment may seem unnecessary. However, do designers with little or poor technical knowledge have a limited ability to realise designs and creative outputs appropriately? This question, along with experiences in teaching garment manufacture, have become an initial line of inquiry to explore through this thesis and appears to be a view that many others in industry would agree with. At the start of this project, from both observations in sessions and literature review, the following research questions were formed;

Will a resource tool of seam, pleats and fastening types be successful in further engaging students with experimentation of sewing techniques and manufacturing processes?

Does greater sewing construction skill and knowledge inform or limit the design process?

#### **1.4 Research aim**

The aim of this study is to further engage HE fashion design students with garment construction skills through the implementation of a resource tool of stitch and seam types.

#### **1.5 Research objectives**

1. To examine the positive and negative issues related to the teaching of garment construction techniques.
2. Establish and synthesise contrasts in opinion regarding a perceived HE graduate skill gap at the onset of employment.
3. To investigate, implement and analyse a range of innovative resources aimed at engaging students with further experimentation of sewing techniques.
4. To build a framework for increased engagement of garment construction and clothing manufacture skills in HE fashion education.

## **1.6 Thesis structure**

The literature chapter examines positive and negative issues related to teaching clothing construction techniques through establishing contrasts in opinion around a perceived HE graduate skill gap at the onset of employment.

Chapter three provides appropriate definitions for relevant manufacturing and sewing techniques to aid the development of a resource tool of stitch and seam types.

The methodology chapter outlines the approaches used to collect relevant data and shares the researcher's understanding of the fundamental principles in data gathering.

The results chapter analyses findings from the combined data collection methods to evaluate and develop further debate for the discussion section, including the validity of testing methods.

The conclusion chapter evaluates the resource tool and the validity of testing methods in line with the aim and objectives of this thesis. The discussion section outlines a proposal for curriculum development in support of a framework for increased engagement with garment construction and clothing techniques.

## **2. The skills gap and value of sewing**

### **2.1 Introduction**

This chapter establishes and synthesises contrasts in opinion concerning a perceived HE graduate skill gap at the onset of employment. Literature has recognised some significant industry perspectives on graduates' suitability for employment and has also provided descriptions on the types of skills that are accepted by employers as critical to employment. To offer a different perspective to the argument, views from an educational and academic perspective establish if a skill gap is acknowledged within the fashion education curriculum. These views also highlight certain changes to the design curriculum from the 1980's to the present day, offering further discussion around the teaching of practical skills.

### **2.2 HE environment**

Graduate entry into the creative industry is highly competitive. To reflect this, the HE environment has become increasingly competitive to ensure that the skills of students are met by the needs of employers (Bridgstock, 2011, p. 9). Raybould & Sheedy (2005, p. 260) discuss the significance of graduate employability for universities as statistics that they are measured against. Public organisations such as the HEFCE examine these types of statistics to create a clear picture of the employment destinations and movements of HE graduates. According to the Learning and Teaching Support Network, "producing employable graduates is becoming more complex and more important". The paper also addresses key factors affecting employment and identifies that graduate numbers are "expanding faster" than the market for traditional graduate jobs. As a result, "the government and HEFCE have become more interested in measuring institutions' success in this field" (p. 260).

These points elicit the questions 'what are the needs of employers in terms of the skills they recognise and value in HE fashion design graduates?'; and 'where do employers acknowledge a skill gap?' The following section of literature explores these themes and ideas in further detail.

## **2.3 Types of skill**

### **2.3.1 Technical skills**

On one hand there appears to be concerns from the fashion industry around a technical and manufacturing skill gap at the onset of employment. A recent study by Romeo & Lee (2013 p. 13) questioned whether fashion curriculums were meeting industry needs, surveying participants from various roles within the apparel industry including – including executive management, design, product development, and human resources. One of the major concerns from participants focused directly on construction skills, which were cited as one of the most frequently lacking skill areas for creative designers. Poor knowledge of seams and construction was rated (by 18% of participants) as a leading factor in preventing designers from translating creative ideas into an achievable producible product. As participants of the study were from a variety of sectors within the industry, these results illustrate a concerning statistic. Literature from Beverland (2012) also identifies the need to expose design students to technical components, and subject areas that affect how design problems are finally solved; for instance, experience of finance, marketing, logistics, retail, and sales, to name some examples (p. 53). Therefore, there appears to be an assumption that students are not experiencing these areas significantly during HE study.

### **2.3.2 Soft skills**

In contrast, certain literature recognises a different kind of knowledge gap in design graduates in the form of soft skills. Defined as successful components of graduate employability, a lack of these types of interpersonal abilities appears to be a major concern. Peter Knight, from the Institute for Educational Technology at the Open University, is quoted in Raybould & Sheedy (2005 p.259) discussing graduate-level vacancies and the skills looked on favorably by employers. Soft skills, which are quoted to include “ability to cope with uncertainty; ability to work under pressure; action-planning skills; communication skills; IT skills; proficiency in networking and team working; readiness to explore and create opportunities; self-confidence; self-management skills; and willingness to learn” are interpersonal skills which highlight, in some respects, a very different knowledge base in contrast to technical skills.

Therefore, are soft skills generally considered to be more significant to employers than technical skills? Within the undergraduate curriculum framework, are these integrated and transferable skills recognised by graduates? The following sections discuss these skills

further to achieve a greater understanding of the main concerns.

### **2.3.3 Technical, operations and manufacturing skills**

Jamie Petrie, manager of the fashion and textiles sector at creative agency Skillset, suggests that there is an oversupply of design graduates without the technical, operations and manufacturing skills to meet the supply and demand of the clothing industry (Drapers, 2011), which appears to be an echoed perspective. Furthermore, conclusions drawn from Winterton & Winterton's (2002) publication around skills shortages recognised the needs of clothing employers when discussing the development of future skills and careers within the industry. A main concern in this report focused on the issues of an oversupply of fashion designers with limited skills to translate designs into production, and advised that training in the use of new technologies and, crucially, in the technical aspects of fabrics, garment technology and production was key to addressing future skill gaps (p.362).

### **2.3.4 Decline of production roles**

Literature has recognised a decline in technical and production career paths, which is addressed as a major factor in the oversupply of design graduates. In a Drapers (2011) article, industry participants of a skills campaign conference SOS – save our skills (2011), suggested that the allure of international catwalk shows and the fame of big-name designers swayed many fashion students into aspiring to careers as designers, whilst often neglecting to consider other equally viable career paths in the wider fashion sector (Drapers Online, 2011). The campaign, which was launched in 2011, aimed to promote a resurgence of manufacturing in the UK, through the support of UK BA Honours course curriculums, to raise awareness of the declining popularity of technical career paths. The fact that this conference happened at all suggests a strong demand for change in higher education.

Concurrently, could the decline of production roles and lack of continuity of vital construction and production skills be attributed to the statistics of an aging workforce? According to the British Fashion Council over 60% of workers in the textiles and manufacturing sector are over the age of 40 (MAS, 2013). In addition, research from Skillfast outlines that 2,000 fashion and textiles employers disclosed that “5% of the workforce – 17,000 people – have stayed on beyond retirement age because their businesses cannot find suitably skilled younger replacements.” (The Guardian Online, 2008)

These statistics suggest that the value and popularity of these types of careers are not appealing to the younger demographic, despite an apparent wealth of employment

opportunities within this area. Additional literature has also highlighted some controversy over technical degree popularity. De Montfort University was highlighted as being “at the centre of the storm” surrounding the Save Our Skills (SOS) campaign, which was launched following the revelation that the university had closed its Fashion Technology BA Degree due to lack of funding (Drapers Online, 2011).

This appears to be a common concern, as pattern-cutting, sample-making and other key skills are stated as being “squeezed out of fashion degree courses because they are expensive to teach and require large amounts of space and specialist equipment...” (The Guardian Online, 2008). one could therefore suggest that the financial implications of running certain types of courses is contributing to a perceived decline in skills.

In recognition to this lack of appeal, there appears to be some initiatives, including the David Nieper Scholarship, which are aimed at promoting British fashion manufacturing to HE undergraduate students, by providing them with hands-on experience to encourage more young people into the industry. David Neiper has previously addressed concerns regarding students applying for design positions, having little pattern cutting or sewing knowledge (MAS, 2013). Winterton & Winterton (2002) also highlight that the introduction of conversion or retraining courses in the workplace could act as measures to address skill shortages (p.362).

Literature has undoubtedly recognised valid concerns. With these opinions in mind are undergraduates supposedly neglecting technical roles because they are not recognised as desirable – or because they are not acknowledged as viable career options? The following section addresses these questions in more detail.

### **2.3.5 Desirability of career options**

Literature has established a shortage of garment technologists and an oversupply of fashion designers (Winterton & Winterton, 2002, p.362). Viable career options comparable to the role of design include production, manufacture and pattern cutting amongst others. All these areas could equal that of the designer’s role in terms of progression and pay.

Brownless (2015) is quoted in the Guardian as suggesting that a “vast skills gap was increasing,” whereby design houses were “crying out for skilled pattern cutters...” and was of the opinion that a large contributing factor to this skill decline lay in the reliance on technical staff manufacturing collection work (The Guardian Online, 2015).

Sienna Couture appear to addresses similar concerns. The London-based manufacturing company works with many young successful designers, graduates and undergraduate



students during the production and manufacture of fashion collections. The company, which was also in attendance at the SOS (2011) initiative, indicated from their experiences, that students had knowledge of sewing but that they had not been encouraged by educators to pursue the technical side of their courses (Drapers Online, 2011). The company felt that this lack of examination was detrimental to the relationship between manufacturer and designer. During its experiences of working with undergraduates and graduates, Sienna Couture reflected on the standard of patterns and toiling, outlining that in the majority of cases, samples were poor and that this in part was due to a lack of technical knowledge (Drapers Online, 2011). There was also concern of a hierarchy whereby design took precedence over technical skills.

The students don't seem bothered by the fact and have the opinion that when they are 'designers' someone else will sort it out for them. We are left to re-cut patterns and correct their mistakes. When trying to explain the reasons why we've made changes, we are usually met with blank expressions. (Drapers Online, 2011)

Not only does the significance of this hierarchy appear to be framed in a negative way, but it also appears that an elitist view of design assumes that undergraduates do not fully appreciate the complexity of skill required for the role of a designer. Could this issue be exacerbated to some extent, if certain fashion educations are categorised or separated into specific modules of study within course structures – possibly contributing to a narrowed view of the role (and skills required) of the designer?

In defining the complex characteristics of design as a subject, Kiernan and Ledwith (2014) discuss that it is a discipline that has evolved from a formerly “narrow focus on aesthetics” to include other areas such as services, branding, business strategy and technology (Design Council, 2007; Maciver and O'Driscoll, 2010). They also identify that the borders existing between design disciplines have disappeared to allow different areas of design to extend in a multi-disciplinary way (p.219). These points could highlight a need for adaptations and modifications to the curriculum in line with the evolution of design in response to industry needs.

The role of design is multifaceted and broadly definable as requiring a range of both intellectual and practical skills. The very nature of the design process is recognised as one of synthesising information acquired through both thinking and acting, using it to set up a new hypothesis, and testing again in an interactive process (UK Government, 2011 p. 8). Not only does this role combine an appreciation of aesthetics through intellectual curiosity and technical knowledge in practical skill development, but it also necessitates other essential

skill assets, which include financial and business acumen and interpersonal and professional skills.

This literature undoubtedly highlights the pressures of a complex role, and also the demands on educators to ensure that curriculum includes a range of very different yet holistically connected subjects. Marsden and Luczkowski (2005) reflect on the ever-increasing demands of graduates going into the UK design industry sector suggesting that up-and-coming designers have to demonstrate their intellectual abilities and practical skills to a level which embraces contemporary modes and technological developments of design practice (p.135-6).

Bridgstock (2009) also indicates that university graduates require higher-order, 'meta' work skills, which include the ability to continuously recognise and capitalise on employment and training related opportunities (p.34). Furthermore, in order for the UK to remain a "successful exporter of design, and the fourth largest designer fashion industry in the world" (HM Government, 2001) the "effect of globalization has also meant that designers have to be aware of and respond to the wider social, political and cultural environments that influence design." (Marsden and Luczkowski, 2005 p. 135-6).

The combination and contextualisation of skills highlights the need for a sophisticated knowledge base for future fashion graduates. With the former chairman of Graduate Fashion Week, Terry Mansfield, raising concerns about universities not harnessing what the industry needs in terms of supporting growth and development (Drapers Online, 2011) does industry need to appreciate, to a greater extent, the potential challenges that educators face in fostering such complexities of skill into teaching and learning?

Marsden & Luczkowski (2005) quote Ball (2003) on the recognised challenges HE face in "moving away from marginal and optional activities, towards a more integrated approach to valuing employability in the curriculum", suggesting that offering students an enriching, formal learning experience within the workplace and also the knowledge, understanding and skills that the creative industries need was a difficult yet necessary goal (p.136).

Therefore, is industry aware of the issues educators face in providing diversified teaching and learning? The following sections will look at some of the successes and challenges HE educators face in providing a diverse, industry rich curriculum.

### **2.3.6 Successes and challenges HE educators face**

Despite concerns about the supposed shortfalls in HE curriculum, there are accolades towards the learning environment necessitating relevant skills for industry. The Destinations and Reflections executive summary of careers of British art, craft and design (1999) discusses graduates' education and subsequent skills for employment as something "pursued by" employees (Harvey & Blackwell, 1999 p.1). The report also highlights that a significant proportion of design graduates are "sought by employers" and retained in the sector (p.6). Design graduates from across the sector are valued for the quality of their educational training in a wide range of occupations, in particular, statistics rate that 76% of HE fashion and textiles graduates obtain a source of full-time employment immediately after graduation (p. 6). There is also some recognition to the "critical roles that educators play" when attributing the success of work placement opportunities. (The Guardian Online, 2008)

However other supposed skill shortfalls in transition to employment are indicated through a lack of workflow after degree completion. Apparently in the months following graduation, many students experience a decline in motivation, and this has been evidenced to directly impact on self-esteem and confidence (Ball, 2002 p.13). This could be a contributing factor affecting a graduate's ability to gain successful employment, and/or the capability to translate relevant interpersonal skills into the work environment, which in essence could contribute to the perception of a skill gap.

In Bridgstock's (2011) paper around the skills for graduate success in creative industries, there is a suggestion that many emerging creatives found it very difficult to establish themselves because demand for graduate level jobs in certain occupations often exceeded supply. Therefore, obtaining short-term positions is often reliant on "who you know" (Ball, 2003; Blackwell and Harvey, 1999) (p.9-10). In order to build a portfolio of work and create much-needed career networks, emerging creatives often undertake specialist training or unpaid internships (p.10-11).

Ball (2002) also indicates that some graduates find the transition to work difficult and are often slow to get started, further identifying that a percentage of students do not feel prepared for the realities of working life and would have liked a greater focus in their courses on the opportunities open to them as well as business and entrepreneurial opportunities (p.13).

However, is this not dependent on the particular work ethic and experiences of individual graduates?

Marsden & Luczkowski (2005 p. 136) suggests that a correlation exists between students who undertake work experience, and the quality of their academic performance, which seems to be an obvious connection. There are also some disagreements in terms of the lack of guidance from educators regarding focus on business awareness and entrepreneurial opportunities.

Bespoke tailor Joshua Kane is quoted in The Guardian (2015) disagreeing with certain claims over fashion schools not giving students enough help when gaining employment. From his experiences as a student, Kane believes that he had good exposure to industry while studying for his degree and suggested that it came down to “the work ethic of the individual students” and how hard they fought to “make themselves more employable.” He suggested that some students didn’t have what it takes to work in a demanding industry. (The Guardian, 2015).

However, is it not the institutions’ role to explain fully to students the skills required by industry?

Elinor Renfrew, BA (Hons) fashion course director at Kingston University is of the opinion that fashion design courses are not there to teach business and enterprise. She further explains that their students work on real briefs with real companies and that they make links with employers to ensure that students can learn about the industry. (The Guardian Online, 2015) This supports the importance of learning through experience, which, in relation to Kolb’s experiential learning theory, combines experience, cognition and behaviour. (Akella, 2010 p.100).

It would appear that live project briefs encourage the development of business and enterprise skills with practical hands-on experience. However, do students appreciate that they are developing these types of skills through live briefs? And are they promoted enough to be recognised as valuable to students? Marsden & Luczkowski (2005) suggest that live projects, national and/or international competition briefs (e.g. RSA, D&AD, etc.), workshops and master classes presented by external speakers or visiting fellows tend to be defined as “marginal on-campus activities.” (p.136).

As evidenced by Harvey and Blackwell (1999) in The Destinations and Reflections report on graduate employment, although graduates attain good transferable skills from BA courses including “initiative, creativity, independent judgment, oral communication skills, flexibility, adaptability, self-reliance, self-confidence, analysis, critique and synthesis...” they often do not identify the ways to translate these skills into the work environment (p.4).

As this is recognised perhaps a clear connection to business and enterprise skills needs to be more obvious to students in reference to curriculum content. It is arguable that there appears to be a lack of recognition from students as to how these skills translate to the workplace.

### **2.3.7 Professional development of graduates**

Graduate respondents of The Destinations and Reflections: Careers of British Art, Craft and Design Graduates report (1999) also felt that their courses had not helped them to fully develop teamwork skills, interpersonal skills and self-promotion. Interestingly, graduates also felt that their courses underrated the need for written communication skills, numeracy skills and business or professional skills (p. 4).

Ball (2002) reasons that the HE educational curriculum is recognised for producing “flexible and adaptable entrepreneurs” due to the “hands-on, problem-solving approach of design education (p.14). However, is this a reflection on the student as opposed to apparent shortfalls in curriculum? Potential causes of this ‘underrating’ could include:

- Students not explicitly valuing these types of skills during degree programmes.
- Educators not communicating the significance of these types of skills clearly enough to students.
- An already substantial curriculum content, not allowing adequate time to dedicate to the development of the aforementioned skills type.
- Lack of linkage with industry to promote relevance of each skill.

The Cox Review (2005) discusses the benefits of the development of Masters programmes that combine business, creativity and technology alongside previously embedded industry experience through employment or work placements at BA level. These could help students to draw on different disciplines and industrial experience to develop “executives who better understand how to exploit creativity and manage innovation” and “creative specialists better able to apply their skills (and manage creative businesses) ...” (p. 33).

A further consideration in the professional development of graduates could be within the transitional stage from education to employment. Should employers also have a part to play in addressing the skill gap to ensure that graduate employees are significantly trained with relevant tailored skills for particular employment? Raybould and Sheedy (2005) discuss common apprehensions from employers who are reluctant to invest in employee

development due to a perceived uncertainty about the return on investment of time and money (p. 263).

There are, however, numerous examples of businesses acknowledging the lack of experience of graduate recruits, consequently putting training and development measures in place for them. Ted Baker, CEO and founder Ray Kelvin recognises inexperience in graduate employees, actively encouraging progression through professional development. In the article 'Four skills graduates need to cut it in design-led firms' Beverland (2012) discusses the strategies that Ted Baker founder, Ray Kelvin uses to elicit confidence and articulation in graduate employees. One of these measures includes selecting the least experienced employee to act in a role called 'project spokesperson' (or team leader) for major projects. As Craig Smith (a senior manager responsible for hiring many graduates into the firm) explains, such policies force new graduates to reach "a level of articulation and confidence" which in turn helps them to "discuss, describe, and divulge design and project details to the creative team and others." (p.48)

The strategies employed for successful staff development in this example acknowledge the benefits of in-house, tailored graduate development.

In the Winterton & Winterton (2002) analysis of incentive policies around forecasting skill needs in the UK clothing industry, 53% of the 124 establishments surveyed (where initiatives had been taken to combat skill gaps) suggested that the investment of in-house training was effective in developing skill insufficiencies (p.357).

Ball (2002) also discusses the importance of a focus on evolving practice outside of the learning environment as an extension of a graduates' higher-education experience when examining graduate owner-managers' enterprise projects (p.15).

Ideally, graduates should be able to articulate the value of their educational experiences and be aware of the transferability of the valuable processes they have learned: the integration of research, visual and critical thinking, technical skill, manufacture, creativity and the development of personal identity – reflecting a holistic educational experience. (p.15)

### **2.3.8 Professional development including industry specific curriculum**

Bridgstock (2010) reinforces the significance of professional development skills, outlining that design courses all explicitly seek to equip students with employability skills – in part

because many graduates enter a very competitive, economic environment (p.11-12). This highlights recognition to industry linkage in prevention of a skill gap.

Lyon (2011) also indicated that students and teachers were highly aware of their relationship to industry, particularly in curriculum planning and forging links through industry placements to ensure that students appreciated the bridge from education to employment. Significantly, fashion and textiles courses in particular were recognised for building strong links with industry, essentially more so than other areas of art and design (p.46).

Southampton Institute, like many other institutions, attaches work-based learning to a module of study (worth 20 credits), whereby assessment of the unit comprises of a portfolio (80 per cent) consisting of “relevant material from the work experience” and a “reflective log” and a learning contract (20 per cent) (Marsden & Luczkowski 2005, p.137).

This type of professional development or work placement implementation into BA Hons course structures, which presumably varies from different institutions, is a measure to enhance student employability in a competitive industry, as well as forming a provision to avoid industry skill deficiencies.

There is evidence of considered emphasis to include industry linkage into curriculum by educators, so much so that there appears to be some controversy as the amount that should be included. Whilst most academics have a view that industry linkage is important, there appears to be some ambivalence which is discussed by Lyons (2011). Selected academics argued that too much industry content lead to an uncreative curriculum balance. While industry focuses on the “economic and social validity of design” some educators suggested that ensuring the needs of industry were met in teaching and learning often left little room for “creative development” (p. 46). Further discussion suggested that skills-based practices in curriculum geared towards industry, such as highly-skilled processes and making up garments affected students “conceptual, intellectual curiosity” (p.46).

Fashion and textiles is very skills-based – a lot of teaching practices are very much gearing students towards surface approaches and the students often have big problems with this. This is difficult for their creative and personal identities in the face of this looming industry. [...] For example, a student interrogating how to make a pair of trousers, a very skills oriented project. The student isn't interested in this but has a conceptual, intellectual curiosity; yet is told this wouldn't get the item sold. (p.46)

Although there is significant recognition to the value of industry skills in curriculums, there does appear to be some level of variance over the amount of focus to ‘surface approaches’ akin to technical skill, and ‘conceptual intellect’. Some academic opinion has also questioned the significance of developing proficient skills for the technical side of fashion design during study. When discussing approaches to teaching fashion education, McRobbie (1998)



outlined particular accounts which identified that studying design did not automatically need to involve learning how to sew, pattern cut or complete a garment. An individual respondent suggested that design was not about training students to become sewing machinists and that “the selection of appropriate processes” was more important than “the skill with which it was executed...” (p.58).

Yet does the skill of sewing develop an appreciation and sensitivity to fabric handling? And do the methods of manufacturing clothing develop the three-dimensional understanding of designing clothing? Spatial visualisation is recognised as a “...necessary cognitive ability for designers who need to be able to transform 2D patterns to 3D garments, and vice versa...” (Park, Kim & Sohn, 2011, p. 505). In the paper ‘3D simulation technology as an effective instructional tool for enhancing spatial visualization skills in apparel design’, Workman (1999) described clothing construction, flat pattern cutting and draping as key components in fostering the spatial visualisation skills of design students (p.505).

The level of practical skill and intellectual curiosity involved in curriculum pedagogy could begin to underpin some of the concerns by industry regarding an oversupply of design graduates lacking in technical skill. However, as McRobbie (1998) also identified, opinions from educators whom agreed that the best approach to design would be through experience of the “technical side” and that this knowledge should be used creatively. These are advocates who believe that technical knowledge serves design.

In McRobbie (1998), many figures in the fashion industry emphasised that design creativity alone left students ill-equipped to deal with the transition into work where they need to understand the technical processes of putting orders into production (p.59).

It is significant to note that not all educators are of a similar view. Understandably, there are different attitudes towards the successful skills for employment, some of which (in relation to the skill gap) have been discussed in the following sections.

## **2.4 Differences in perceptions between industry and academia.**

Romeo and Lee’s (2013) study on apparel curriculums meeting industry need discusses the differences in perceptions of the skills relevant for employment between educators and industry professionals in referencing to Wright, Cushman, and Nicholson (2002). They identified that industry professionals rated effective skills as most desirable, whereas educators placed emphasis on cognitive skills as most important in securing future job success (p. 132).

This difference in opinion could stem from the fact that creative arts curriculums have restructured since the 1970s. In ‘Perceptions on reflective practice in Fashion learning and teaching’, James (2007) examines changes in curriculums – moving away from “the relative

freedoms and autonomy of the art school tradition, where technical ability, imbued with an aesthetic vision, was acquired" (p.180). She also states that due to the restructuring of the curriculum and the elaboration of quality assurance systems, the creation of courses now more closely resembles 'traditional degrees'. These traditional degrees are stated to include elements of cultural, theoretical or contextual studies, with greater emphasis being placed on written work to ensure parity of award across disciplines." (p.180)

This could suggest that courses which require students to practice and achieve skills-based learning are, to certain extent, disadvantaged due to the necessity for course structures to include emphasis on theoretical and contextual studies. This could lead to reduced timescales to dedicate to practical study, and also might go some way to explain the perceived lack of value for manual skills.

Faerm (2011) also discusses predictions by Skjold (2008) of rapid and volatile changes occurring in the fashion industry and the future role of fashion designers which could require educators to "produce ideas and design solutions that demand a high level of education, skills and creativity" (p. 211). In *Towards a Future Pedagogy: The Evolution of Fashion Design Education*, Skjold (2008) is quoted as proposing that educators would increasingly focus on developing students' conceptual skills and design processes within curricula to provide greater interdisciplinary opportunities (p. 218). However, is this an ideal view of skill development when industry generally appears to associate equal, if not higher value to a very different skill base?

Fare (2011) suggests that Skjold's predictions were praised by some and "lauded by many", particularly those in the fashion design industry whom stress the need for a balanced education that incorporates the development of conceptual thinking and practical hands-on skills." (p. 211) This further defines a difference in opinion on the most suitable skills for employment.

Faerm (2011) recognises a need for industry and academia to identify deeper understanding of the definition of design expertise in relation to the attributes a future designer should possess (p. 214), suggesting the need for a stronger relationship between both communities.

As academia speculates on which attributes the future designer must possess, and how students can be provided opportunities to develop successfully, a deeper understanding for how industry and academia define "design expertise" must take place... (p. 214)

Literature in this section potentially demonstrates how BA course structures have become more unified in their approach to education, which could have an impact on the overall structure of creative courses. This change to focus and content has not necessarily resulted

from requirement to industry standards or expectations. Moreover, the shift towards more academic skills is somewhat contradictory to the perceived skills gap in industry.

#### **2.4.1 Technical knowledge and design creativity**

Literature has highlighted a variety of views on the optimum designer's skillset. McRobbie (1998) identified two schools of thought on the best ways to approach design from an academic perspective; one of an appreciation for the arts and its influence on design, and another which recognises the value of the technical aspects involved in enriching design. Similarly, with industry there seems to be a contrast in views. Hayes, McLoughlin, Fairclough & Cooklin (2012) make specific distinctions between the designer and the technologist, suggesting that a designer has "the flair to innovate and create new product designs..." (p.48) which could highlight that design creativity significantly outweighs a technical underpinning. Hayes et al. (2012) go on to define the production technologist as the employee maintaining "the design integrity whilst being a realist in developing the design into mass production" (p.48). This suggests that the role of the technologist is characterised by restraining the creativity of ambiguous design proposals. Interestingly, Eckert (1999) suggests that there would be no need for interpretation if designers could "specify designs completely and unambiguously" and that during the early design process, "it is necessary that specifications can be created quickly and fluently to avoid forcing the designer to commit too early to an idea, thus restricting their creativity." (p.37) This brings to the foreground the concept of technical knowledge either limiting or informing creativity, as there appears to be an opinion held by some from "both universities and industry" that "excessive technical knowledge restricts designers' creativity." (p.38)

#### **2.4.2 Design creativity and technical knowledge**

Sayer, Wilson, & Challis' (2006) research around a design skills gap, references Eckert's (1999) earlier work concerning design creativity and technical knowledge. The study discusses significant factors surrounding a design skills gap when conducting an investigation into effective communication in knitwear. The study acknowledged hostility from designers and senior management at the suggestion of designers obtaining greater technical skills and knowledge to inform design development to account for the lack of overlapping expertise between employees in design and production roles. This seemingly contradicts particular issues raised by many industry representatives when referring to the skills gap, as

a limited amount of technical knowledge appears to be the main problem in relation to a skill shortage. Would it be important to address lack of critical overlapping expertise?

Swift & Brown's (2003) paper on the implementation strategies for design and manufacture discusses the outcome of a lack of overlapping expertise through a notable gap in knowledge between design expertise and manufacturing skill, exploring issues surrounding product over-design. The paper identified that 50 per cent of product development was wasted through the rework of over-complex design, which often amassed substantial financial implications. The findings highlighted that clearer communication of manufacturing knowledge during the early stages of design would allow problems around over complex rework to be resolved more efficiently before the manufacturing stage begins (p.827). Furthermore, O'Driscoll (2002) states that there are many occasions in the manufacturing sector where production processes were poorly performed as a result of insufficient understanding of production capabilities linked to design requirements. O'Driscoll suggests that the information regarding design details into manufacturing processes is often inadequately explained, recommending that designers and manufacturers should have some significant overlap in knowledge comprising of design aesthetic and technical competency to counteract the insufficiencies in poorly performed production processes (p.318).

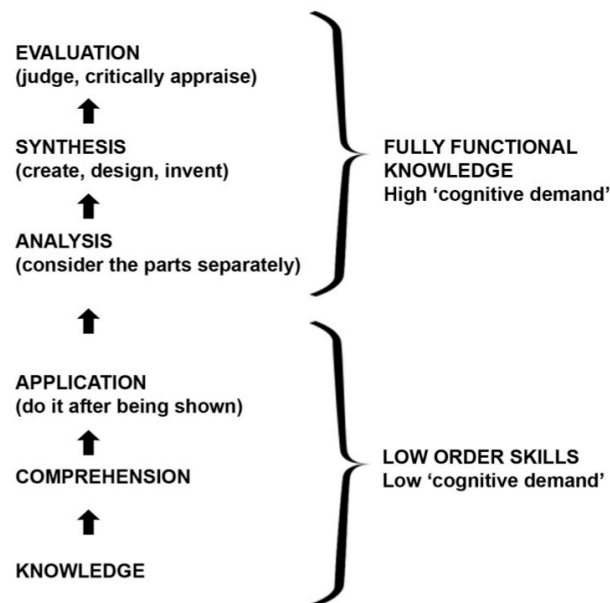
Eckert (1999) goes on to explain that communication problems witnessed between technical and design staff was often exacerbated by the differences in their cognitive approaches, proposing that the causes of many communication problems were often accountable to the lack of crucial 'overlapping expertise' (p.41).

These differing cognitive approaches are also noted by Hayes, et al. (2012), who explain the fundamental relationship (and differences) between designers and production technologists – suggesting that "problems and conflict" arise between designer and technologist mainly due to the barriers of understanding (p.48).

Subsequently, is there a hierarchy whereby design is regarded more highly than production due to intellectual curiosity being more highly regarded than technical skill? This concept is further explored in subsequent sections. The approaches to design thinking have been categorised using specific theory and literature.

The work of Lawson (2004) and Blooms Taxonomy (Petty, 2004) have been referenced for this concept. In Figure 1, Bloom defines an order of skills and knowledge in a hierarchy whereby cognitive skills precede low order abilities. This taxonomy is relatable to design knowledge and technical skill.

### 2.4.3 Design thinking and practical skill



*Figure 1: Bloom's Taxonomy order of skills and knowledge developed from Petty, 2004, p.28. (Allsop, D, 2014)*

Bloom's Taxonomy categorises a spectrum of learning from low to high order skills. Low order skills are identified as requiring memory, knowledge and application. High cognitive skills are, by contrast, defined as including analysis, synthesis and evaluation (Petty, 2004 p.28). This taxonomy is somewhat relatable to the work of Lawson (2004) as from analysis it could be recognised that technical knowledge is categorised as a low order ability, mainly requiring repetition and memory to produce stages of manual processes with little need to think creatively or innovatively. High order cognitive skills could be attributed to the role of design, in which learning requires critical judgement and evaluation (p.8).

In 'What Designers Know' (2004), Lawson discusses the cognitive approaches of architecture students and underpins the ways in which designers think. Using Bloom's Taxonomy (Petty, 2004) and literature from Lawson whom discusses the significance of memory in the approaches to design thinking and retaining technical knowledge, it could be suggested that design creativity relies on long-term memory and that technical ability – in learning a manual skill – relies on short-term memory, which is also defined as knowledge that is difficult to retain and store as information (p.101). This could perhaps illustrate why certain creative students struggle to fully engage with technical knowledge and manual skill as these abilities are often described as difficult to retain as short-term instruction due to the

lack of association to symbolic or meaningful references (p.101). Lawson (2004) suggests that it is possible to teach “design students some technical or theoretical subjects in such a way that they acquire knowledge, but appear to show little or no understanding or appreciation of this when they design.” (p.104)

With regard to the ways in which students learn, this taxonomy could support a hierarchy whereby design supersedes technical, as this level of learning demands both high and low order skills.

#### **2.4.4 Contrasts in cognitive approaches**

Table 1: (Approaches to learning) explores particular learning methods relatable to the roles of design and technical which have been applied to a fashion education context.

Considerations to the approaches of learning will inform the development of the resource tool by allowing the range of samples of seams and finishing, pleats and tucks and fastening types to be categorised in either creative or technical technique groupings. This aims to give some distinctions in data results.

Table 1: Approaches to learning

Design “...conceptualises objects using processes of long-term memory as a “language of thought”. (Lawson, 2004, p.18)	Technical/Production “interprets the designs and maintains the design integrity whilst being a realist...” (Hayes, McLoughlin, Fairclough & Cooklin 2011; 2012, p.48)
Subjective	Objective
Long term memory	Short term memory; applying a set or rules, formula or procedures. (Lawson, 2004, p.101)
Creative - open ended interpretation	Technical- closed method interpretation
Needs access to technical knowledge	Needs impetus from designer
Design ability is informed by a “language of thought”. (Lawson, 2004, p.18)	Level of craftsmanship is often underpinned by knowledge of skill, experience, repetition of processes, dexterity and fabric sensitivity.
Cognitive ability spatial visualisation – ability to transform 2D patterns into 3D garments. (Park, Kim & Sohn, 2011).	Cognitive ability spatial visualisation – ability to transform 2D garment patterns into 3D clothing. (Park et al., 2011)
High Cognitive demand - “Make sense of the material relating to their existing knowledge” (Petty, 2004, p.8)	Low cognitive demand – “Learning can remain in isolation” (Petty, 2004, p.8)
Evaluation - making judgments and critically apprising	Application - produce after demonstration
Synthesis - creating designing and inventing	Comprehension
Analysis - compare and experiment	Tacit knowledge
Explicit	Implicit
In part uses demonstration	Relies on demonstration
Symbolic	Non-symbolic
Repetition of techniques	Repetition of techniques
Sensitivity to drawing and development, media, tools and other materials	Sensitivity to fabrics, tools and other materials
Uses visual, auditory and kinaesthetic learning styles	Uses visual, auditory and kinaesthetic learning styles

Although this table seeks to identify some distinctions between design and technical to establish crucial overlapping expertise, the list is not exclusive to each discipline area, and there could be overlaps.

## **2.5 Skill gap from the academic perspective**

This section aims to address the perception of a skill gap from an educational perspective. Literature has addressed a common link in the fact that neither HE or industry appear to be receiving students with a sufficient skillset and that this has a negative impact on the speed and effectiveness with which undergraduates and graduates can integrate and progress. Literature from an educational perspective has established changes in learner profiles to ascertain factors surrounding developments to teaching and learning.

Fundamentally, it seems that students have changed the ways in which they learn and process information – perhaps in part due to the technology they are surrounded by. Ashdown's (2013) research around teaching creative patternmaking to what is often deemed as the 'iPod generation' references to the mismatches between current teaching methods and cohorts, and the expectations shaped by students' digital immersion as fundamental factors in addressing the different ways in which students learn and teachers teach (p.113). Ashdown discusses how students have different expectations, skills, and attributes to the students of the 1970s and 1980s – which, she explains, is when many of the current generation of professors were educated. Seemingly, it is suggested that little has changed in teaching methods from this time period (p.112). There are also recognised shifts in the ways in which students learn due, in part, to the relationship to current social issues and interests. Ashdown's paper also defines students in apparel programmes today as inhabitants of computers, social media and popular culture manifestations (p. 112). Having different expectations and skills sets, these students learn differently to previous generations. She explains that the ways in which students are involved in technical apparel design has shifted over the last 30 years due to changes in the clothing industry, educational institutions and in students themselves (p.112).

Subsequently, it appears that students have also changed their attitudes to study. Teaching patterns fostered in further education and schools are quoted as encouraging dependency on "spoon feeding." (Craft Skills Council, 2014, p. 44)

The crafts skills council report on a perception from students that defines paying for education as indicative of being told what to do in terms of gaining value for money.

Given the fees charged, students expect to get value for money and regard "being told what to do" as indicative of that. Whereas previous generations were driven by a desire to explore textiles processes with little focus on outcome, current students approach HE qualifications as a route to employment." (p. 44)



Evidence suggest that a skills gap is clearly rooted in the competencies of teaching and learning at secondary and FE level, which undeniably has a direct impact on HE learning. As quoted in the Crafts Council publication *Studying Crafts: Trends in Craft Education and Training* (2014), students' skills levels are seen to have changed considerably over the years. The report states that where higher education providers would have previously recognised incoming students as having some textiles experience before starting (such as crochet and knitting), others now have no idea how to stitch or use a sewing machine (p. 44). Remedial work is now described as a "necessary characteristic" of the BA Honours curriculum, geared at developing students' knowledge and skills in areas which were previously regarded as basic. These remedial skills are quoted to include "specific textiles skills and more generic arts and design competencies, such as drawing and mixing colours" (p.44).

The report also references the National Curriculum content stating that a considerably reduced requirement for drawing expertise amongst other skills is now apparent in secondary education (p. 44). It would seem here that the status of creative subjects is rated differently to their academic equivalents. The (2014) report also recognises concern for the continuing exclusion of art and design from the English Baccalaureate (Ebacc) suggesting that craft education is in jeopardy due to policies which steer subject choice in schools away from arts, craft and design (p. 5). One recommendation for the promotion of an art and design related curriculum highlighted the need for students and parents to develop an understanding of the value of making across the economy and of craft education to sectors including medicine, engineering, technology, design, architecture, fashion, manufacturing and tourism (p. 4).

The Cox review (2005) highlights that "the UK education system, in contrast to its American and some of its European counterparts, channels students into 'arts' or 'science' at a relatively young age." This acts to reinforce the perception that "creativity" is the province of a few, when it should pervade every aspect of modern life, including business." (p. 29).

The review addressed the fact that creativity "needs to be part of technological and scientific learning, and also of management or business studies" (p. 5). which all appears to contribute to the skill decline.

### **2.5.1 Decline in needlecraft in schools**

In the journal paper 'Craft Education: What it is, Where it Comes From, Where it's Going', Houghton (2011) references to Frayling (2011), who discusses considerable anecdotal evidence that young people now studying higher education art and design courses are demanding more 'hands-on' activities, which could stem from a decline in needlecraft experience during earlier education stages (p.180). The decline of needlecraft in secondary education is suggested to be a significant factor relating to the skill decline, which in part appears to be brought about by a "throw away culture" (Norum, 2008, p. 125).

Norum (2008) establishes that current clothing consumption practices are accountable in the lack of sewing skills demonstrated by Millennials. Results from a study, which examined the clothing maintenance skills and practices of millennials indicated that there was little evidence of repair work being undertaken as a normal, regular activity. It was also established that most repair work carried out involved minor skilled tasks such as "sewing on buttons and fixing hems." (p.125). The survey indicated that many participants did not have the necessary skills to repair clothes and indicated that an overall decline in repair skills was in part due to a decline in teaching these practical skills in schools (p. 125).

Similarly, the Department for Environment, Food and Rural Affairs (DEFRA), who created a focused study on public understanding of sustainable clothing, recognised similar views around a decline in sewing skills taught in schools as contributing to the lack of skills to repair clothing (Fisher, Cooper, Woodward, Hiller and Goworek, 2008, p. 30). Further factors in this skill decline were attributed to the household lacking sewing equipment, and the time involved to complete such repairs. Of those participants who did make repairs to clothing they disclosed, "any repairs to clothing undertaken in their household were done by parents or grandparents." (p. 30) Again, there appears to be a recognition and association of this type of manual skill with older generations, thus highlighting a lack of interest from younger demographics as similarly addressed by MAS (2013) when accounting for the statistics of an aging workforce.

It is also recognised that manual skills of this nature demand time and patience to master. In the Education Manifesto for Craft and Making (2014), statistical evidence recognises that the take-up of craft-related GCSEs dropped by 25% between 2007-2013 due to "concern among parents and children...that arts subjects are 'hard work and time consuming', with the potential to detract from academic performance in other subjects." (p.5)

These factors clearly illustrate the difficulties in teaching the technical, practical and professional components required of a BA Honours degree, whilst also addressing the 'rudimentary' basics within a limited timeframe. When discussing the practical challenges of

teaching basic sewing skills Slocum & Beard (2005) recognise that limited timescales did not allow staff to provide the necessary tailored support and instruction for students with diverse skill levels, while also facilitating individual design projects (p.299). Therefore, the inclusion of remedial work against a backdrop of limited timescales highlights some of the major difficulties in creating a HE curriculum that not only stimulates creativity, but also includes the basic yet necessary components of practical skill development. Perhaps these factors do contribute to the perceived skill gap and highlight the need for a more open discourse between education and industry. Beverland (2012) discussed a need for “tighter linkage among the business and design communities, and among specialist educators and students”. (p. 53)

### **2.5.2 Teaching sewing skills**

In line with the production of the sewing resource, and in establishing recognition of a skill gap, the value of sewing has been considered. The significance of teaching sewing skills on fashion design courses seems to be downplayed from certain academic viewpoints. Beard & Slocum (2005) acknowledge Buckland’s (2000) paper on the history of sewing, which states its importance as “controversial”, yet some sewing competency is recognised as enhancing students’ understanding of garment structure to execute projects with informed judgement (p.299).

“The teaching of some basic sewing skills often occurs in classes as an adjunct to apparel design. Acquiring basic sewing skills is critical to producing a finished garment.” (p.299)

McRobbie (1998) also discusses a “marginalisation and downgrading” (p.57) of the practical skills involved in making clothing, suggesting fashion as a subject remains apprehensive to acknowledging the value of technical skills. There is also an interesting historical viewpoint around the successful status of fashion as a creative artistic subject wanting to disassociate itself from the “menial skills of dressmaking” (p.57). This seems to emphasise the division of labour between design and sewing.

...this process of differentiation serves to separate fashion from the earlier associations it had with the menial skills of dressmaking and with manufacture and production. For fashion to gain status in the art schools it had to be able to demonstrate that it was not the rag trade (p.57).

Workman & Zhang's (1999) paper on the relationship between apparel and spatial visualisation identifies that most apparel designers graduating from fashion programmes have training in both clothing construction and patternmaking (p.170) and acknowledges the work of Humphreys, Lubinski, & Yao, (1993) which states that students with a background in sewing or similar areas are likely candidates for creative arts courses, as they can allow their hand-on dexterity and contact with skilled practical techniques and objects. (p.174)

## **2.6 Skill dexterity**

As well as affecting the likelihood of applying for creative courses, does skill dexterity also factor into employment choices after degree completion? A paper from the journal of surgical education (2012) based around career paths and the varying factors influencing career choices states a "paucity of literature" on the role that innate dexterity may play on enhancing students' career interests (Lee, Kerbl, McDougall & Mucksavage 2012). The paper highlighted that several studies had examined the value of these skills in relation to surgical career choices (p.360). Although this is specifically relevant to medical career choices, herein are potential parallels with the sewing and production skills taught in fashion education, as very similar physical skills are required in both areas.

This could perhaps lead to the assumption that a lack of skill could invalidate particular technical career options for fashion graduates, which could contribute to the perception of a skill gap.

## **2.7 Changes to design education**

This section discusses changes to design education curriculum. It will mainly focus on the content of course structures including the titles of a selection of courses in order to examine particular changes in education relating to skill decline.

As an overview of design education, changes from an historical perspective, mainly the 1970s and 80s, witnessed particularly difficult times in Britain whereby design education developed against a background of relative economic and industrial decline. Old industries were closing with a catastrophic loss of jobs (Archer, Baynes, Roberts, 1988, p. 5). The relative decline of manufacturing employment in the UK itself derived from higher productivity of manufacturing by global off-shoring trends and high exchange rates (p.36). Against the relative economic and industrial decline, design education during this period sought to inspire "young people capable of forming a cadre of designers, design managers,

manufacturers and retailers who, supported by a design-aware public, would put Britain back on the world's manufacturing map.” (p. 5)

Against this setting, BTEC qualifications were developed in the 1980s by the Business and Technology Education Council (Wolf, 2011, p. 49) as a means to improve the efficiency with which employers were able to identify and hire skilled people (p. 57). However, the movement away from UK manufacturing undoubtedly had an impact on the perception of manufacturing as a career choice, which could be witnessed in the lack of regard for garment manufacturing and potentially the decline of vocational programmes witnessed by the loss of industry during the 1970s and 1980s.

The general perceived value of lower-level vocational qualifications fell precipitously in the late 1980s, and has remained extremely low and even negative ever since – despite many associated skills still being held in high regard within the labour market (p. 70).

### **2.7.1 Resurgence of British manufacturing**

The resurgence of British manufacturing is evident today in the reestablishment of British made goods. A UK parliament (2012) publication, supported by the British Fashion Council, recognises that manufacturing must support new and emerging designers with the high-level production of their collections to promote the UK reputation as a producer of luxury goods to uphold growth for the UK creative economy (UK Parliament website, 2012). A recent broadcast on BBC Radio 4 during the Peter Day business section also recognised the role of manufacturing in the UK; Manufacturer 2A, business director of the UK-based East End Manufacturing company suggested that recent graduates were important to promoting the growth of UK manufacturing, stating that designers coming out of college were “very focused on UK manufacturing”. *A Stitch in Time*, Day (2014).

### **2.7.2 Tailored courses current industry practice**

Conventionally, textiles and clothing education has followed a business model with a focus on innovation, target market, and profit or a design model with a focus on trend analysis, fashion innovation and production (Pasricha & Kadolph, 2009, p.121).

Changes have evolved in fashion design education nomenclature from the 1980s as a response to providing tailored courses that reflect current industry practice and employment destinations. Examples include current undergraduate fashion design courses combining subjects such as business, marketing or/and production. Table 2 highlights some English institutions offering these types of undergraduate combined degree programmes.

Table 2: English institutions offering BA Hons undergraduate combined degree programmes (UCAS, 2017)

Undergraduate BA (Hons) Courses 2016 - UCAS	
University	Course name
University of the Arts London	Fashion Contour (W233)
	Fashion Design and Development (W241)
	Fashion Design Technology: Menswear (W293)
	Fashion Design Technology: Womenswear (W291)
	Fashion Pattern Cutting (2P45)
	Fashion (Fashion Design Menswear) (W238)
	Fashion (Fashion Design with Knitwear) (W228)
	Fashion (Fashion Design with Marketing) (W237)
	Fashion (Fashion Design Womenswear) (W234)
	Fashion Sportswear (W232)
University of Brighton	Fashion with Business Studies (W2N2)
University Centre, Croydon (Croydon College)	Fashion Design and Production (W2N1)
	Fashion Design, Pattern Cutting & Construction (W230)
Istituto Marangoni London	Fashion Design & Accessories (W231)
Istituto Marangoni London	Fashion Design & Menswear (W238)
	Fashion Design & Menswear (W239)
	Fashion Design & Womenswear (W234)
	Fashion Design & Womenswear (W23N)
Regent's University London (incorporating E77 European Business School)	Fashion Design with Marketing (2B53)
Birmingham City University	Garment Technology (W2JK)
The City of Liverpool College	Design and Fashion Technology, Foundation Degree (FdA) (WJ24)
The University of Huddersfield	Fashion Design (Fashion Design with Marketing and Production)
	Fashion Design (Fashion Design with Textiles)

Currently, the amount of fashion courses in England alone offering diverse content through recognition to the classification of career roles appears to reflect current social issues and trends, and also serves to educate students on the wider context of the fashion industry. As an example, London College of Fashion, which provides courses that serve the breadth of the contemporary industry, offers an EMBA in fashion (2014) from the Association of Business Schools. LCF are meeting the requirements of a non-design fashion sector and their undergraduate portfolio has grown significantly over the last 15 years, expanding from less than seven courses to just over 40, with 60 percent non-design (The Business of Fashion Online, 2014).

However, does the combination of major and minor subjects in fashion courses ultimately dilute the core skills which are supposedly lacking in graduates? And does the diversification of courses make it more difficult to teach students basic rudimentary skills? Table 3 shows a range of BA (Hons) undergraduate fashion courses listed at ULA (CMS – Central St Martins London) which, according to the global ranking of fashion schools, is the best school in the world (The Guardian Online, 2015). The ranking, produced by the Business of Fashion, a website for the creative industries, measures schools by global impact, learning experience and long-term value. ULA offers one of the most diverse BA Undergraduate fashion portfolios of any English provider (The Guardian Online, 2015). Diversification of fashion subject areas through course titles recognises a positive response to growth of the global fashion industry through the multi-accessible career routes. For universities, this diversification also offers a means for continuity and profitability.

However, there is some discontent from particular graduates around how well some fashion schools are preparing undergraduate students for employment. Some undergraduates reported that greater exposure to employers and more preparedness for working in the industry” was needed (The Guardian Online, 2015).

Table 3. UAL undergraduate BA (Hons) degree programmes (UCAS, 2017)

University of The Arts London	
Undergraduate BA (Hons) Courses	
<b>3 years full-time</b>	<b>4 years full-time</b>
3D Effects for Performance and Fashion (W440)	Cordwainers Fashion Bags and Accessories (Product Design and Innovation) (W245)
Bespoke Tailoring (W230)	Fashion (Fashion Design Menswear) (W238)
Cordwainers Fashion Bags and Accessories (Product Design and Innovation) (W245)	Fashion (Fashion Design with Knitwear) (W228)
Creative Direction for Fashion (W290)	Fashion (Fashion Design with Marketing) (W237)
Fashion (Fashion Design Menswear) (W238)	Fashion (Fashion Design Womenswear) (W234)
Fashion (Fashion Design with Knitwear) (W228)	Fashion (Fashion Print) (W239)
Fashion (Fashion Design with Marketing) (W237)	Fashion Communication: Fashion Communication and Promotion (4J55)
Fashion (Fashion Design Womenswear) (W234)	Fashion Communication: Fashion History & Theory (4A37)
Fashion (Fashion Print) (W239)	Fashion Communication: Fashion Journalism (WF30)
Fashion Buying and Merchandising (2F32)	Fashion Contour (W233)
Fashion Communication: Fashion Communication and Promotion (4J55)	Fashion Design and Development (W241)
Fashion Communication: Fashion History & Theory (4A37)	Fashion Sportswear (W232)
Fashion Communication: Fashion Journalism (WF30)	Psychology of Fashion (C800)
Fashion Contour (W233)	Strategic Fashion Management (WN31)
Fashion Design and Development (W241)	
Fashion Design Technology: Menswear (W293)	
Fashion Design Technology: Womenswear (W291)	
Fashion Illustration (W221)	
Fashion Jewellery (W700)	
Fashion Journalism (P507)	
Fashion Management (WN30)	
Fashion Marketing (9K55)	
Fashion Pattern Cutting (2P45)	
Fashion Photography (W641)	
Fashion Public Relations and Communication (4T39)	
Fashion Sportswear (W232)	
Fashion Styling and Production (9L13)	
Fashion Textiles: Embroidery (9H55)	
Fashion Textiles: Knit (0I88)	
Fashion Textiles: Print (5Y77)	
Fashion Visual Merchandising and Branding (5P60)	
Hair and Make-up for Fashion (9P43)	
Psychology of Fashion (C800)	
Strategic Fashion Management (WN31)	
Textile Design (W231)	

## 2.8 Summary

As a response to the objectives of this study and in synthesising its main arguments, literature has identified some positive and negative issues related to a perceived skill gap at the onset of employment, and subsequently contrasts in opinion regarding the teaching of garment construction techniques. The main points have been summarised.

There is a perception from industry which suggests that graduates have insufficient skills at the onset of employment. So much so that literature has indicated that both technical and professional skills are lacking in apparent equal measure. Particular literature has suggested that students are not recognising the ways in which to translate the professional skills they are taught into practical employment scenarios.

Certain literature has indicated that other career options equal to the role of the designer are often undervalued, or unrecognised by undergraduates. Subsequently, there are also evident variances recognised between employers and educators when concerning skills pertinent to employment.

In discussing the significance of technical knowledge supporting or limiting design creativity, it is evident that there are some contrasting views from industry and educators in support of both perceptions.

Recognition of a skills gap related to the earlier education system has highlighted some rudimentary skill deficiencies in students enrolling onto HE programmes from secondary or further education. These skill insufficiencies include, amongst others areas, sewing ability, the use of basic art-materials and fundamentally autonomy in learning and development. This appears to be a significant problem for HE providers when considering a curriculum that necessitates the development of a specialist skillset and independent learning, while also accounting for basic skill insufficiencies.

In light of the main findings from literature, content will inform the development of primary research in the form of a resource tool of seam, pleat and fastening types aimed at engaging students with further experimentation of sewing techniques – with the ultimate goal of aiming to address the perception of a skill gap as identified by employers.

Interviews will be conducted with manufacturers to develop further opinion on the perceived skill gap. Findings will further influence the development of the sewing resource, which aims to further engage students with sewing skill.

Contrasting academic and industry perspectives have debated whether technical knowledge either informs or limits design creativity. This is an interesting theme, which will be explored further through a focus group with undergraduate fashion design students.



### **3. Manufacture**

#### **3.1 Introduction**

This chapter provides the appropriate definitions for relevant manufacturing and sewing techniques, including explanations of various seam types and finishes used in garment construction. Literature will also explore the classification of finish in clothing against varying levels of manufacture for different retailing markets. The chapter will develop thoughts around;

- Lines of inquiry for the manufacturer interviews
- Garments to study during object based research stages at the clothing archives
- Techniques for the development for the sewing resources

#### **3.2 An overview of seam classification and allowances**

This section will consider the fundamentals of seam classification and construction as these descriptions, pertaining to the basic essential requirements in structuring garments, identify all the techniques that will be used within the resource tool development.

Stitched seams are generally classified by a standardised system; the British Standard structure categories 3870:1991 organises seam constructions under eight distinctive headings and Table 4 provides information on such classifications, which provide unvarying information widely adopted for industry and education.

Table 4: Classification of seam types

Class	Seam classification	Example
1	Superimposed	1cm open seam, French seam
2	Lapped	Lapped seam, run and fell seam
3	Bound	Single and double bias binding
4	Flat	Seam edges butt together do not overlap
5	Decorative	Channel seam
6	Edge neatening	Overlocked edge of a seam or overlocked and turned hem
7	Applied seams	Decorative material applied to the edge of a seam (lace edging)
8	Single ply construction	Constructed from a single ply of fabric (belt loops, attaching a skirt to a waistband)

Adapted from (British Standards online, 2015)

For the purpose of this thesis, descriptions taken from the British Standards classification system (1991) will be used to inform the development of the resource tool which will be implemented into teaching.

### 3.3 The essentials of construction

Laing, Webster & The Textile Institute (1998) explain the essentials of garment construction as fundamentally reliant on the composition of seams, suggesting that without the construction of basic seam work, there can be no formation of a three-dimensional garment prototype from a two-dimensional technical drawing or design (Laing, Webster & Textile Institute, 1998). Hayes et al. (2012) also define and categorise seam construction as the manufacture required for joining fabrics together and suggest that the action of sewing seams normally dictates universal standards of construction (Hayes, McLoughlin, Fairclough & Cooklin, 2012, p.18).

According to Hayes et al. (2012) the clothing industry applies the optimal seam margin assembly standard as 1 cm for regularly constructed fabrics. This is a specific measurement adopted by industry and education alike (p.18). Sheilds (2011) describes this measurement as applicable for the majority of make up in mass market, moderate to bridge and designer's ready-to-wear garment construction (p. xxv). There are certain variables in seam allowances when defining the high-end construction of couture garments. Shaffer (2011) describes the

measurements of seams in the couture market level as much wider and imprecise. The varying widths in seams allows for alterations in fit to individual body measurements. In the construction and finish of couture garments, costing is often boundless in relation to fabric wastage in seam allowances through the cutting process (p.9).

### 3.4 Seam finish and performance

Seam finish is a preventative means in which constructed seams are made more durable and wearable (Shaeffer, 2011, p.44). Seam finishing, like seam selection can enhance the aesthetic of a garment and consequently its, desirability, texture and cost – as budgets dictate seam type and finish. Understanding the significance of seam finish, selection, time and cost implication is often something students do not consider fully during the initial stages of design development through to the make-up of clothing.

Table 5 outlines some of the typical features of seam finish and garment cost relevant to particular market levels, and working to Shield's (2011) categorisations, market levels can be defined as "budget (mass-market), moderate to bridge (or better) and designer's ready-to-wear garment construction." (p. xxv)

The addition of couture at the high-end of the designer market reflects a very small proportion of the market as "custom-sewn for a select group of women who can afford them, couture garments are simply the most beautifully made in the world." (Shaeffer, 2011, p.8)

Table 5: Seam finish and market level

Technique	Budget (mass market)	Moderate to bridge	Ready-to-wear	Couture
Seam type or process in garment finish	Overlocking - all seams majority closed seams zip left unbound/ no guard – cold against skin	Half lined bodice French seamed skirt seams Bound zip, or zip placket Double bound hem	Fully lined and faced with main outer fabric	Predominantly stitched by hand Time consuming and skilled Lined overcast seams by hand

In the main, when referring to mass-market seam finishing, use of the overlocker machine is the preferred choice of finish due to the quick, cheap and durable results. Cooklin (2012), describes this industrial machine's advantages as reducing labour costs, and also ensures that production is more streamlined and efficient (Hayes et al., 2012, p.131). Literature

suggests this method as the most convenient for finishing most seams in mainstream mass-market manufacture. In contrast to the overlocker, Shaffer (2011) explains that overcasting seams by hand is the preferred choice of finish for couture because it remains the flattest, softest and least likely to show on the right side of the garment. Although it is the most popular finishing method for couture, it is also the most time consuming and therefore most expensive. This is the main reason why it would not feature in mass market or in the main designer ready-to-wear categories (p.44).

To understand and develop the resource tool for use in teaching, it was important to understand and categorise seams, finishing and construction details by researching relevant literature. Table 4 identifies factors in garment construction in relation to seam selection which have been considered in the design of the resource tool.

Table 6: Factors in garment construction

Factor	Affect
Performance and functionality of seams	Characteristics of properly constructed seams and stitching include satisfactory appearance, security, durability, strength and elasticity. (Laing & Webster, 1998)
Comfort	Seam properties may also affect the nature of the interaction between the skin surface and the seamed fabric. (Laing & Webster, 1998)
Design	Appearance of the seam is affected by its design, particularly with respect to the plane of the seamed fabrics and the presence of seam shadow effects. (Laing & Webster, 1998)
Fabric	Fabrics are key components of the garment to be made, and differ by mass, raw material content and construction parameters. (Geršak, Demšar, Pavlinic & Bratko, 2006)
Cost	As similarly with speed, the cost implications and lead times for garment construction are not a specifically budgeted from as with ready to wear.
Speed	In couture the speed of which a garment is created relies on the client order. In high end ready to wear the garment would be dictated to a certain season and trend and potentially be cut when the retailer orders. (Shaeffer, 2011, p.20)
Style	In ready to wear the design must appeal to many customers, fit a variety of Figures and sizes, be suitable for alternation, fit into a specific price range, reflect the manufacturer's image (Shaeffer, 2011, p.20)

According to Hayes et al (2012) the average garment concept is widely adopted in garment construction, signifying that commonalties exist between garments of the same type, regardless of market levels.

“Nearly every garment produced goes through the same standard operations.”  
(Hayes, McLoughlin, Fairclough & Cooklin, 2012, p.10)

Cooklin (2012) Suggests that there is not one universal quality standard of manufacture applicable to all garments and that each category of make-up has distinctive quality criteria. The noticeable differences between acceptable qualities in garment construction, are compared by Cooklin in a study of clothing bought from a stall in the street and its commonalties with an item produced in a reputable store, suggesting that both items would be significantly different in terms of the standard and quality of make, yet not necessary the type of finish applied (p. 156).

Quality of make, as opposed to different finishing techniques appears to apply to low, bridge and high end garment make, the quality normally being superior in a higher end garment. however, techniques such as seam type and finish normally remain the same.

Hayes et al. (2012) suggest that the clothing industry is divided into sectors according to garment types, and that within each sector there are subdivisions based primarily on price. Prices reflect not only the manufacturing costs and the fashion content of the products but the brand equity associated with them (p.10). Interestingly, this explains that the type of seam construction or finish is mainly relevant to price – but also brand ethos, suggesting that quality of make is fundamentally more important than the classification of finish.

As discussed above, there is a clear distinction between the construction and finish of couture garments in comparison to designer ready-to-wear and to further analyse this, Table 7 outlines typical sewing differences between make of ready to wear and couture garments as observed by Shaeffer (2011), which will be considered when creating the resource tool development.

Table 7: Typical differences between ready to wear and couture. Adapted from (Shaeffer, 2011, p.20)

Haute Couture	High-end RTW
Embroideries designed and proportioned for individual	Embroidery designs may not change with garments size
Made by hand/hand sewing	Mass produced, little or no hand sewing
Stitching lines - seams, darts, pleats - thread traced	Relies on precision cutting so edges can be matched when assembled.
Seam allowances generally wider, not precise widths, can be different widths	Seam allowances are precise
Seams, darts, tucks, pleats hand basted before stitching	Little or no basting
Under stitching is by hand with a back stitch	Under stitching by machine
Hand-rolled hems, sometimes picot edges	Narrow, machined stitched hems
Hand bound button holes, or in seam	Machine stitched, bound or in seam
Patch pockets hand sewn to garments	Applied by machine

### 3.5 Manufacturing implications

Through literature, it has been identified that time and cost are the most crucial factors when considering seams, finish and manufacture, and that market levels are not necessarily categorised by seam finishing. In terms of students having a greater awareness of these essential guidelines, further clarity on timescales could lead to greater success in completing garments within set timescales. Having a greater understanding of manufacture would appear to accommodate this guidance. Therefore, to investigate this concept further, Table 8 has highlighted some of the significant factors in relation to timescales that have been observed while working with students.

Table 8: Further factors in relation to time and costing - student observations

Misjudgment	Factor
Not identifying the relevant amount of seam allowance	Cost implications fabric wastage timescales & quality of make
Wrong seam selection for fabric property	Wasted cost & time factors on seam allowance and time implications
Not allowing relevant time to produce a labour intensive seam (i.e. French seam as opposed to superimposed 1cm open seam)	Time constraints, not finishing effectively to timescale – poor grade and/or profit
Lack of communication of specifications of design/technical drawings	Prototype produced wrong. Cost/time/labour implications

Literature from O'Driscoll (2002) supports factors from Table 8, as research into 'design for manufacture' suggests that involving manufacturing early in the development of design can shorten product development cycle times to minimise the overall development cost, thus ensuring a smooth transition into production. The significance of these factors prevents unrealistic expectations regarding the manufacturability of products to appease cost implications before production (O'Driscoll, 2002, p.318). Only in couture is it noted that a "limitless capping of variables" is evident in the creation of garments (Shaffer, 2011, p.9).

"...Haute couture represents an archaic tradition of creating garments by hand with painstaking care and precision. In an elaborate process that's very much the same today as it was in the 1950's. Each couture garment is custom cut, fitted and even frequently redesigned for a particular individual." (Shaeffer, 2011, p.9)

### 3.6 Conclusion

In summary, this section has highlighted that the *quality* of garment make and seam finish differs at each level of the market. Seam finish and selection normally remains the same throughout each level, yet the quality improves at the higher end of the market. Couture has its own rules in that time and costing is not paramount to successful garment completion. In considering the development of the resource tool, samples will recognise market level classification including techniques which might be used in couture, high-end and mass-market levels.

From the guidelines of this research the resource range will compile the following categories of techniques to cover varying market levels;

1. Seams and finishing techniques relevant to high street RTW and couture
2. Darts, pleats and tucks
3. Fastening types relevant to high-street RTW and couture

## **4. Methodology**

### **4.1 Introduction**

This chapter considers the research approaches and methodologies used to identify a suitable method for collecting and analysing empirical data for the research questions posed. Undertaking initial literature reading and observations of teaching has enabled the researcher to outline the pertinent factors of this study and establish a framework for the sewing resource tool to be developed and implemented into sessions.

At the beginning of this methodology, it was important to fully understand the fundamentals of conducting and gathering data in order to make informed decisions on appropriate methods. With this in mind, this chapter will consist of two key sections; section one identifies the main principles in gathering data and section two discusses the rationale for the research methods adopted, including object-based study, interviews, questionnaires, focus groups and observations.

### **4.2 Understanding the principles in data gathering**

#### **4.2.1 Primary and secondary data**

Kumar (2005) explains primary data as the collection of information that does not already exist (leading to current research that collects original data), and secondary data as the interpretation of existing information (primary data) that has already been conducted and collated by another researcher. (Kumar, 2005, p.118). McNeill & Chapman (2005) explain that quantitative primary research includes collection methods such as the conduction of surveys, interviews, or participant observation (p. 131).

Understanding the differences between primary and secondary research has ensured that the most suitable approaches were adopted for this study. For the purpose of this investigation, the data collection methods used were mainly empirical, quantitative and primary. Secondary data from the literature study has established a framework for primary research to be undertaken.



#### **4.2.2 Research Paradigms**

Bryman (2008) describes paradigms as a cluster of beliefs that dictate what should be studied, how research should be carried out and how results should be interpreted (p.605). It is apparent to note that perspectives in research are largely governed by four main models; Positivism, Post positivism, Critical theory and Constructivism/interpretivism. Close examination of the four areas has identified that the constructivist and interpretivist paradigms are typically associated to research studies that rely on qualitative data methods and that this often includes the analysis of social situations through empirical research methods, as the interpretation of data sometimes relies on personal judgments and values. This research is qualitative in nature as it is seeking to understand social situations and individuals' perspectives about construction skills within the fashion industry. As the main methods of data gathering will be qualitative, inductive and primary it is appropriate to frame the main perspectives of thinking to a suitable research paradigm for this investigation.

By general definition the particular empirical methods relevant to this study appear to relate well to the fundamental characteristics of the constructivist or interpretivist paradigms as according to Grbich (2007), the two paradigms assume there is no objective knowledge independent of thinking (p. 8). With consideration to this information, the rationale below proposes that results from empirical testing and data gathering will be interpreted subjectively by the researcher.

This methodology promotes authenticity as it assumes characteristics of the qualitative paradigm, due to the nature of the data gathering techniques. This evidences that the strategy for testing in this methodology is supported by the main principles of the constructivist research paradigm.

Ruane (2005) categorises empirical research into four fundamental areas; exploration, description, explanation and evaluation – suggesting that these categorisations are significant in framing standards of research practice against fundamental objectives (p.12). Exploration and explanation methods are fundamental components to the nature of this empirical, qualitative study, which will help to develop insight into a social setting, group or phenomenon. Methods that aim to enable a researcher to engage in forms of investigation include; one-to-one interviewing, focus groups, survey questionnaires, participatory observation and action research.

## **4.3 Rationale for research methods adopted**

### **4.3.1 Action based research**

Action research was initially explored for the outline of this project, primarily because this method allows practitioners to evaluate their own teaching practice in order to solve problems in a reflective way. Stringer (2013) states that action research involves the strategic and systematic process of inquiry, and explains that situations where this method can be used effectively normally include the development of curriculum or educational frameworks (p.6). Understanding the reflective cycle of action research helped to identify the major issues pertaining to this study, and to implement ways to move forward in assessing problems and applying strategies for change.

After considering the opinions voiced from manufacturers in the literature review, and reflecting on personal observations of teaching, the researcher was able to apply the views to the cycle of action research. This identified the main problems in order to devise a plan of action, then observe and collate the data to reflect on the findings. This has been developed in Table 9.

Table 9: Reflective cycle Based on (McNiff & Whitehead, 2006, p.9)

Secondary research themes	Reflect	Implement	Observe and collate data
Design graduates without the technical, operations and manufacturing skills	Low quality make and understanding of feasibility and limitations of design	Exposure to exploring inventive & technical finishing techniques in more depth.	Observation and assessment around the implementation of resources
Marginalisation and downgrading of the practical skills of making clothes	Low regard for manual skill and sewing	Resources and exposure to construction	Questionnaire Monitor and develop students' ability
Lack of understanding about construction	Techniques relevant to market levels and limited exploration of innovative sampling of techniques	Using a selected range of materials processes to accommodate a range of techniques	Questionnaire Assess the qualities and success of resources.
Misjudging timescales	Unable to understand and implement successful garment production	Time indications to promote the importance of effective planning	Continual development of resource implementation
Confidence to experiment	Reluctance to explore inventive techniques	Encouragement of inventive trial exploration	Resources Results of testing
Lack of technical knowledge	Noticeable gap between strong design skills and the ability to realise clothing	Questionnaires	Resources Results of testing
Dexterity	Significant factor in relation to developing skill and choices made regarding future career aspirations?	Resources and exposure to construction	Results of testing Questionnaires

The reflective cycle has outlined the following empirical methods for this study (which are relevant to the systematic inquiry within the action research methodology). These include artefact based study, observation, interviews, questionnaires and focus group meetings. It is significant to mention that, although action research was initially explored for this project, it was not fully implemented due to the methods and characteristics of it, which required a significant period of modification and further re-assessment. The timeframe of this particular

experiment did not allow for a substantial period of time to modify initial findings from the conducted pilot study; neither did it allow the researcher to reassess the modified sewing sample resource tool with the same set of students for a full experiment. As the researcher was unable to test and implement a second round of sampling of sewing resources with the same student year group, this warranted the action research method invalid. However, the ground work developed through initial research into this process allowed the researcher the means to identify the empirical methods listed.

#### **4.3.2 Mixed methods research**

This project has been identified through reading on the constructivist research paradigm as largely qualitative, which is also justified through the listed empirical methods following the study of action research. According to Thomas (2003), qualitative methods are mainly supported by the interpretivist paradigm as this involves the study of things in natural settings where researchers attempt to make sense of, or interpret naturally occurring phenomena (p.6).

Qualitative research often includes the analysis of interviews and observations, which this project largely utilises (p.2). Quantitative research on the other hand uses numbers and statistical methods to measure data more objectively. This method also holds significance to data analysis for this project (p.2).

Flick (2006) suggests that developing integrated qualitative and quantitative methods of data analysis can be achieved by combining the results of two methods of data to mutually validate the results of both approaches (p.39-40).

In definition, qualitative and quantitative methods are supported principally by the opposing positivist and interpretivist paradigms, yet there are some instances where the use of a mixed methods approach can be beneficial to the analysis of results. The statistical data collated through questionnaire responses and the assessment of student sampling will require the objectivity gained from quantitative measures. This analysis will, therefore, go to validate the subjective data recorded through observations, focus groups and interviews. According to Creswell & Clark (2007), a mixed methods approach includes closed-measures like questionnaires, in which data can be collated in a quantifiable format, and open-ended methods, such as observations, which can be interpreted subjectively with qualitative measures (p. 20-23).

It is apparent that a lot of research undertaken does not sit clearly in one category, be it qualitative or quantitative, and that good research often combines features of each type for

validity (Thomas, 2003, p.7). It is apparent to regard qualitative research no less scientific than quantitative and that both methods can be used effectively in the same research project.

#### **4.3.3 Avoiding research bias**

In quantitative studies Smith and Noble (2014) identify the following issues in addressing research bias. Selection bias is often reduced by the random selection of participants. However, participants who withdraw from studies or are lost to follow-up can result in sample bias or change the characteristics of participants in comparison groups (p.2). The authors also identify that poor study design and incompatibilities between aims and methods increases the likelihood of bias. During data collection, measurement bias can occur when a researcher's personal beliefs influence the way information or data is gathered. In quantitative studies, measurement bias can occur if a tool or instrument has not been assessed for its validity or reliability. Good study selection begins with recruiting participants who meet the study's aims (p.2). Smith and Noble also indicate that during analysis of data, the researcher must avoid naturally looking for data that confirms their hypotheses or personal experience. It has been important to highlight these areas as it has set out the standards and practices of this type of investigation (p.2).

#### **4.4 Sample selection for the experiment**

This section discusses the rationale for the research methods adopted. The first section explains the selection of students for the resource tool implementation. The pilot study and experiment were both tested with second year fashion design students, as illustrated in Table 10.

Table 10: Testing of sample resources stages

Resource test stage	Year group	Course	Student cohort
Pilot study - selected sewing resources	2 - intermediate	BA (Hons) Fashion Design with Manufacture (FMP) BA (Hons) Fashion Design with Textiles (FDT)	13/14 Jan - Feb 2014
Experiment - full sewing resource range	2 - intermediate	BA (Hons) Fashion Design with Manufacture (FMP) BA (Hons) Fashion Design with Textiles (FDT)	14/15 Jan - Feb 2015

The justifications for using the 2<sup>nd</sup> year group were mainly based on previous experiences of teaching undergraduates of each year group. The following factors were considered as pertinent to the feasibility of this experiment.

Second year students have experienced a foundation year of study, learning the fundamentals of operating sewing machines, the essentials of fabric sampling and the skills involved in constructing basic garment shapes. Due to teaching and assessing both the 13/14 and 14/15 groups' first year work, the researcher concluded that the majority of second year students held a similar intermediate level of sewing ability, which seemed ideal for the level of this experiment.

The pilot study was initially conducted with the 13/14 second year group. Therefore, it would seem natural to continue the full experiment with the same year group. However, this was unrealistic as this group was participating in a work placement during the following year 14/15. The scope of time needed to test the full experiment seemed unfeasible for the completion of this thesis, therefore the researcher recognised that the results of this study could be limited in terms of validity due to the strength of testing over a limited timeframe.

Furthermore, the choice of using second year students in this study was based on the following considerations; first year students are generally below an intermediate level of learning, predominantly working at a foundation level; in their first year, students learn the basic skills required for sewing and garment making so would not have fully developed their technical ability. Equally, final year students are generally more advanced in knowledge and skill; therefore, this project in its current form seemed to be too basic for the advanced level student. Consequently, it was deemed most appropriate to use the second year students in this experiment.

#### **4.4.1 How samples differ from year 1 of study**

Additional reasons for the second-year student selection have been identified in Table 11. In the table, the two columns identify the 13/14 & 14/15 current curriculum sewing samples completed by first and second year students during the sample development module. The final row of the table includes the new sampling created for this research project during the academic year 14/15. The table highlights a gap in sewing sampling during the (13/14) term 2 - moulage project. With this in mind, the project aimed to balance content in each term. It is important to note that, although the list of new sampling appears unbalanced in contrast to term 1, students were able to select a smaller range from the list which most reflected the needs of their individual projects. It is significant to note that each second-year student in term 1 of the sample development module produced a tailored jacket, which requires many of the same or similar techniques, for example, a welt or jetted pocket and lining. By contrast, in term 2, students could select different sample types as the project did not specify a particular garment make. The open-ended nature of this brief encouraged students to examine and explore new construction techniques. Therefore, it was considered that this approach would connect well with the creative and explorative nature of the resources developed for this study. The specific brief had to link students' design and construction skills together, so this year group and period for the resource implementation appeared to be most appropriate.

Table 11: Difference in sewing samples between year 1 – year 2

Year 1 13/14 samples Term 1	Year 1 13/14 samples Term 2
Seams sample Binding straight Binding curved Pocket flap Hems types Darts types Shirt Cuff Placket Collar and stand	Fly zip All-in-one-facing Dress darts Sleeve gather Continuous strip placket Concealed zip Piping seam Boning seam (channel and stitched on)
Year 2 13/14 samples Term 1 - Tailoring	Year 2 13/14 sewing samples Term 2 - Moulage
Jet pocket Flap pocket Welt pocket Sleeve cuff Collar and lapel Hand sewing tailoring techniques	
Year 2 14/15 samples Term 1 - Tailoring	Year 2 14/15 implemented research samples Term 2 - Moulage
Jet pocket Flap pocket Welt pocket Sleeve cuff Collar and lapel Hand sewing tailoring techniques	<b>Binding</b> - Hong Kong, double bindings & single binding versions <b>Seams</b> - Knotting Butt seam faggoting, dissolvable, French seam adapted, Elastic seam edge, 1 cm open seam topstitched, lapped seam, Run and fell seam <b>Hems</b> - Hand sewn, vinyl hem, ridgeline hem, baby overlocking, double binding hem, pin hem, elastic overlocking <b>Gathering &amp; fullness</b> – Gathering, drawstring sample, pleating versions, alternative to darts <b>Fastenings</b> – Invisible zip, bagged-out zip, exposed teeth, exposed tape zip fastening, rouleau loop fastening, continuous strip vent opening

Other limitations to this experiment were based around timescales and class sizes. The second year 13/14 and 14/15 cohort consists of larger numbers, reaching 60 plus. Generally, student groups are split down by course to ease resources and staffing allocation, yet it can still be difficult to cater for the needs of all students in a practical environment, as reducing student numbers affects time allocations per group. In consideration of these factors, the experiment was narrowed down to 17 students. This allowed time to assess and analyse the



findings consistently. The 17 students were preselected from responses to initial questionnaires, which highlighted opinions around perceptions of skill and ability that banded them in the intermediate to advanced sewing ability category.

## **4.5 Primary data**

### **4.5.1 Object-based research**

To start the process for this experiment and pilot study, object based research was carried out to inspire a range of sewing resources. Kawamura (2011) describes object-based research as a study of fashion and/or clothing, an accurate method in which to date and assign authorship to clothing and a method to further understand the process of make (p.91). Bearing this in mind, particularly in further understanding the processes of manufacturing clothing, several visits to garment archives were conducted.

The justification for visiting The Marks & Spencer archive at Leeds University and The Korner and Hester Borron Collections at London College of Fashion was based on the types of garments the archives stored, the manufacturing methods used in their construction, the convenience in location, and the amount of research funding attained regarding travel. Table 12 includes further information on the archives.

The justification in visiting the archives was due to the fact that the researcher could physically handle, sketch and photograph pieces in the collections in a specialised and dedicated environment, without time constraints. This intensive study of clothing would not have been achievable in high street stores or museums, because the researcher would not have been able to handle clothing internally for long periods of time, or produce sketches and photographs with ease. Unlike visiting high street stores, or perhaps even some types of museums, both archives allowed the researcher the opportunity to study clothing from different historical periods at one time. The environment also allowed the researcher time to select a range of garments from varying market levels including high-street mass-market, designer ready to wear and couture collections retrospectively.

In conclusion, object-based study enabled the researcher to identify good practice in clothing construction. The subsequent sewing resource sampling included many of the trademark qualities of finish that were observed during the visits. These selected finishes have been documented with photography and annotation, which is available in appendix 2: archive clothing examination.

Table 12: Profile analysis of garment archives

Archive	Profile	Sector
M&S Leeds University	Garments, merchandise, objects, packaging, design briefs and produce specification records from product departments, 1903 – current. (M&S company archive, 2015)	High Street
London College of Fashion	The archives contain several collections of women's dress from the 1920s to 1990s. The collections include couture day and eveningwear, mass-produced clothing, homemade items, hats, underwear and accessories, as well as printed ephemera. (University of the Arts, 2015)	Couture Designer Ready-to-wear

#### 4.5.2 Interviews

At the same stage as the archive visits, interviews were conducted with relevant manufacturers. Sienna Couture and East End Manufacturing were selected for their industrial expertise and client base, knowledge and experience of working with both students and graduates, as well as their commitment to the success of UK manufacturing.

It was significant to build a clear picture of the problems these manufacturers encountered when working with students and graduates during manufacturing their collection work. The interview questions were themed around initial literature review findings to build a more comprehensive view of their thoughts on the perceived skill gap, as well as the inherent value of sewing skills. Interview questions and transcriptions are available in appendices.

McNiff & Whitehead, (2010) explain how interviews have a distinct advantage over questionnaires in that they provide richer data enabling interviewees to probe further (p.163). Interviewing was considered a more effective method over questionnaires as it allowed the researcher to gain further knowledge from manufacturers with a semi structured method, using open questioning techniques to guide responses in line with the research aims and objectives (appendix 6: student questionnaire questions weeks 1, 2 & 3).

King & Horrocks (2010) discuss the importance of facilitating interactive discussion during interviews to garner different opinions and views, while at the same time ensuring that the data generated is able to meet the aims of the research (p.66).

During the interviews it was also beneficial to observe interviewees in their natural environments; issuing a questionnaire would not have allowed this amount of insight.

Photographs were also taken to document the workplaces and the interviews were audio

recorded and transcribed, which are available in (appendix 4: transcriptions of manufacturer and focus group interviews).

Table 13: Companies visited

Company	Profile	Sector
Sienna Couture	Specialism womenswear for the luxury, premium and mainstream markets. Services sampling, pattern-cutting, grading, CMT, production, consultancy for start-up businesses, product development and sourcing advice (Drapers, 2011) Clients include: Clients past & present: Vivienne Westwood, Jasper Conran, Christopher Kane, Giles Deacon, Mary Katrantzou, L'Wren Scott, Matthew Williamson, Jonathan Saunders, Bruce Oldfield, Beulah London, Pringle, Ted Baker, Red Or Dead, Mulberry, Browns, Selfridges, Harrods, Marks & Spencer, Asos, Top Shop, Tesco, Warner Bros, Walt Disney (UK Fashion and Textile Association, 2012)	Designer Ready-to-wear
East End Manufacturing	East End Manufacturing provides clothing manufacturing in London for fashion brands or designers looking to outsource in the UK. Types of jersey fabrics, light wovens and crepe. Clients include: Hot Squash, Renee of London, various small UK designers (UK Fashion and Textile Association, 2012)	Ready-to-wear High street

Summarising feedback from the manufacturers' interviews and archive visits enabled the researcher to develop the criteria for assessment during the testing of the resource tool (Table 15: assessment criteria for sample testing 1 & 2).

#### 4.5.3 Pilot study for the experimentation

A small, selected range of fabric resources of stitch and seam types were created and observed with a group of 13/14 second year students during a pilot study and focus group, before the main experiment, to gain constructive feedback to inform the design of resources for the full experiment in the following academic year 14/15. Students were required to produce a series of fabric samples using creative techniques and processes. The results of these techniques documented a students' ability to recognise specialist manufacture techniques and fabric and stitch types.

During the pilot study, observations focused around the implementation of the resources to better understand their effectiveness and notes were made in situ. These field notes documented student sewing skills, and photography was used as a means to record the observations (appendix 10: selection of sampling during student observations). During the sessions an academic member of staff witnessed the observations to acknowledge the validity of the researcher's field notes. These comments are available in appendix 3: observation notes 13/14 & 14/15. These initial observations outlined the effectiveness of the resources, and identified areas for improvements which were considered for the full samples implemented in the full experiment during the following academic year.

After the implementation of the pilot resources, a focus group meeting was conducted with selected students from the 13/14 2<sup>nd</sup> year observed group. Hennink, Hutter & Bailey, (2011) suggest that, as with other qualitative research methods, focus group discussion can be used effectively in the development of exploratory and explanatory research. (p.136).

King and Horrocks (2010) also describe how a focus group approach enables the gathering of data through group interaction on a topic determined by research objectives (p.65). The focus group questions related to the effectiveness of the piloted sample resources to gain an insight into potential improvements for the full sample resource experiment during the following academic year 14/15. The focus group questions are available in appendix 9: focus group questions pack. The focus group was successful in identifying various opinions from students through precise questioning. This enabled the researcher to control the emphasis of the topic to ensure responses were beneficial to the research objectives. Hennick et al (2011) suggest that this method allows a range of views to be considered in a single episode of data collection (p.138). The meeting was also video-recorded and transcribed, which is available to view in appendix 4: transcriptions of manufacturer and focus group interviews.

#### **4.5.4 The main experiment 14/15**

A range of fabric resources were developed using guidance from the preliminary archive and manufacture visits, pilot study and focus group meeting. As students in the 14/15 cohort were participants of this study ethics forms were issued, explaining particular details of the testing (appendix 11: sample questionnaire responses and ethics form). An initial questionnaire was introduced (appendix 8: pre & post resource implementation questionnaires) to gauge the specifics on students' opinions around current sewing levels. There are some major advantages to the design and implementation of a questionnaire, which were considered in light of this study. The benefit of closed questioning allowed students to remain focused and engaged in the questioning, following Ruane's (2010)

suggestion that survey questions should be simple and easy for respondents to answer (p.129). Other advantages were that timescales in terms of analysing results were reduced as McNiff & Whitehead (2006) suggested that open questions were more time-consuming to analyse due to diverse and rich responses (p.162). With this in mind, the majority of questioning remained focused and in some cases closed or with multiple-choice answers. The questionnaire design was considered to specifically link to the research aims and objectives of this study. This is due to Kawamura (2010) stating that items and questions should be well-crafted and formulated in order to achieve the intended objectives (p.67).

As with the action research characteristic methods, the observations were predominantly qualitative at this stage. Bryman (2008) defines observations as an “ethnographic study of a social setting over a prolonged period” (p.403). For the purpose of this investigation, which ran over three weeks, a micro-ethnographic study was devised to document the observations.

This period of observation ran over three weeks of teaching during a term of timetabled sessions in January 2015, which is relevant to the length of time suggested for a micro ethnographic study. The researcher took on the role of the observer during the study to ensure the group were aware of the processes taking place during sessions. Bryman (2008) explained that adopting the ‘participant as observer’ role would allow observed members of a group to be aware of the researchers’ status as a researcher (p.410).

During the observations, as with the preliminary pilot observations, photography and written notes were used to document student interaction with the samples (appendix 3: observation notes 13/14 and 14/15).

Working with students over a substantial period has led to an understanding of their expected typical behaviours during observed situations. The researcher was concerned that filming the observations could have added unnecessary pressure and Kumar (2005) makes an interesting point in recognising that individuals or groups that become aware that they are being observed may change their behaviour (p.120). With this in mind photography and field notes were implemented to encourage a more natural and open environment. Mason also explains the importance of focus when observing students in a natural setting, which shows that the researcher has an interest in their usual behaviours, and not the ones brought about by a contrived research environment. (Mason, 2002).

With guidance from combined methods of primary inductive research, the range of fabric and stitch type resources were implemented into the module during term 2 January 2015, on a

weekly basis for three consecutive weeks. During this period, students were observed creating sewing samples over three sessions.

The session content was themed around the categories identified in Table 14 and two tests were developed per session. The first test was conducted before the resources were introduced and the second was conducted after resources were implemented, allowing the observer to witness variations of student sampling before and after the resource implementation to appreciate any comparisons.

Table 14: Resources tested in weekly sessions

Sessions	Category: Resources implemented in sessions
Week 1	Seams finishing and hem types
Week 2	Pleats, folds and gather types
Week 3	Fastening technique types

In the first test each week, students were asked to create three examples around the themed areas using calico and other trims. The samples created were then collected to be assessed (appendix 10: selection of sampling during student observations). following this stage, students were then introduced to the fabric resources which were relevant to each week's session topic. As discussed at the end of the manufacture literature section, these categories of resource types were considered from the researcher's experiences of working with students and appreciating which techniques they most struggled with. They were also considered in light of research from archived garments and types for varying market levels.

The researcher took time to discuss each technique with the student group. Then during the second test, students were asked to produce an additional three examples of the week's topic, using the resources as inspiration. Both sets of samples were then collected and assessed comparatively, using the assessment criteria which is identified in Table 15.

Table 15: Assessment criteria for sample testing 1 & 2

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1	TOTAL
1	Quality of samples work produced						
2	Control and precision of sewing						
3	Manipulation of materials						
4	Dexterity in development of samples						
5	Functionality of samples						
6	Inventiveness of techniques explored						
7	Appropriateness of technique for materials						
9	Sophistication of technique						
10	Creativity of approach						
11	Aesthetic value of samples						
	<b>TOTAL</b>						<b>/50</b>

The experiments were controlled in order to ensure that the testing was fair and equal in each setting. Students were not able to use electronic devices to access the internet and were only shown the fabric resources for guidance after the first set of samples had been completed and collected.

At the end of each session students were issued with questionnaires (three in total over the three sessions). The questions were linked to the featured weekly techniques in order to ascertain thoughts and opinions on the implementation of the resource tool (appendix 6: student questionnaire questions weeks 1, 2 & 3).

As the purpose of a questionnaire is to collate facts and opinions, the questions used open and closed techniques and a range of multiple-choice options that required both qualitative and quantitative data analysis. Thomas (2003) explains the use of qualitative and quantitative questioning relevant to particular areas of research, broadly quantifying qualitative questioning as the 'what' – with use of open-ended questioning and qualitative as the 'how many', partly numerical and featuring the use of multiple choice (p.66).

Knowledge gained through literature around data collection techniques ensured that the questionnaires mixed qualitative and quantitative approaches equally. Open-ended and closed-questions also accommodated the character of all respondents and allowed variety in the responses. MciNff & Whitehead (2010) state that one of the main disadvantages of closed-ended questions is that the information obtained through them often lacks depth and variety (p.162). Kumar (2005) also suggests that the disadvantages of free choice answers in questionnaires can limit a respondent's ability to express themselves fully, therefore

important information could be lost (p.135). In understanding the features of questionnaire design it is recognised that some students might not have answered with total honesty, or may have changed opinions on a weekly basis. Therefore, the questions included a range of techniques to gather responses that were as accurate possible. Questionnaires issued at the end of each session were also paper-based, as this guaranteed that the students attending sessions actually participated to avoid what Ruane (2005) described as questionnaires suffering low response rates and often neglect if sent via email or post (p.124).

#### **4.6 Limitations of the study**

There are several limitations identified within the methodology due to time constraints of the project. These factors will be addressed further within the conclusion chapter of this study.

##### **4.6.1 Exploratory interviews with education professionals**

Currently, opinion around skill gap from academic perspective is accumulated in literature as secondary source. In a wider study timeframe, questionnaires could have been conducted with academics to establish further primary data. The implications of this factor are further discussed in the conclusion chapter.

##### **4.6.2 Critique of fashion course curricula**

A highlight of 1980s to present curriculum development in design has been referenced through literature. A more in-depth study of fashion design curriculum would have allowed for further identification of the significant social factors that may have impacted on the evolution of fashion education and the subsequent removal of specific technical elements of BA Hons fashion design education.

##### **4.6.3 Manufacturing company profiling**

Wider participation from a range of manufacturers would have allowed for greater response and potential further data analysis.

In the companies interviewed, this could have included further manufacturing company profiling within Sienna Couture and East End Manufacturing. For example, how many graduates the companies recruited in the last five years, from which university programmes these graduates were sourced from, and to what position in the company. Answers to these questions might have enabled the researcher to establish essential graduate destination



employment statistics by which to analyse the age, degree course title and subsequent positions within the companies, further communicating employers' views on the skill shortage.

#### **4.7 Format for results and analysis**

Results will be triangulated in the form of text, figures, graphs, and tables. In the case where results cannot be illustrated in these forms observations, photography and narrative text will be used.

The combination of data methods used will provide clear descriptions of any patterns, explanations, comparisons, contradictions or similarities that occur.

## 5. Results and analysis

### 5.1 Introduction

This chapter will present the results of the investigation and sewing experiment. The combined data collection methods will be analysed to determine significance to the research questions. Results will be presented in the following order:

1. Object based research
2. Interviews
3. Pilot study for the experimentation
4. Results from the main experiment 14/15

According to Miles and Huberman (1994) there are three stages in deducting and reducing data, as illustrated in Table 16. Using this theory, the collated data will be analysed, categorised, organised and presented as narrative text, figures, graphs, photographs or tables.

Table 16: Stages of qualitative data analysis

Data Reduction	Data Display	Conclusion drawing/verification
Selecting, focusing, simplifying, abstracting and transforming 'raw' data from field notes (Miles & Huberman, 1994 p.10)	Organised assembly of information that permits conclusion drawing and action taking pg. 10-11 Qualitative usually in the form of <i>narrative text</i> (Miles & Huberman, 1994, p.10-11)	Deciding what things mean, noting regularities, patterns, explanations, possible configurations and propositions (Miles & Huberman, 1994, p.10-11)

### 5.2 Object based research

#### 5.2.1 Archive visits

Table 17: Dates and archives visited

Company	Date visited
M&S Leeds University – M&S	02/04/14 & 16/04/14
London College of Fashion (LCF)	15/07/14

## Major results from the archive visits

The archive visits identified a range of clothing techniques to draw inspiration from for the resources in the student experiments (appendix 2: archive clothing examination). To ensure testing of the student experiment was fair, a range of low, medium and high skilled clothing techniques were selected from research at the archives, equalling a total of 16 different processes. Selecting a wide range of skills ensured that all student ability levels were catered for during the experiment in sessions.

In order to initially assess the level of skill in each technique, a list of skill categories was identified during visiting the archives, which are outlined in Figure 2. Identifying these categories enabled the researcher to create a selection of low, medium and high category bandings further developed in Table 18.

Archive & Technique Assessed	Skill Categories	Hand – eye coordination	Calculation	Fine finger work	Aesthetical symmetry judgement	Visual and dexterous judgement	Hand sewing skill	Operating machinery	Intricate seam work	Machine control	Intricate detailed work	SCORE OF 10	Skill Level L, M or H
<b>M&amp;S</b>													
Gathered ruffles detail												6	MED
Seams – French												8	HIGH
Bagging out yoke												6	MED
Selvage hem hand-bound												7	HIGH
Pocket flap bagged-out												6	HIGH
Channel zip												6	MED
Fly front fastening												6	MED
Mock French seam												6	LOW
<b>LCF</b>													
Petersham Waistband gathering												7	HIGH
Binding and applique detail												10	HIGH
French shirring and rouleau loops												8	HIGH
Applique lace hand sewing												6	HIGH
Faggoting to neckline												6	HIGH
Self covering eyelets												4	MED
Picot edges												7	HIGH
Hand catching of darts and pleats												6	LOW

Figure 2: Low, medium and high skill factors. (Allsop, D, 2014)

In analysing the various clothing processes, it was clear that the techniques from LCF mainly required the use of hand sewing, and as technology progressed, the use of machine sewing (appendix 2: archive clothing examination). This was mainly due to the age of the garments observed (1920s-50s) and the skills and machinery available at certain periods of time. Of the 8 M&S archived techniques observed (1940-2011) only one technique required hand sewing as the majority were manufactured through less labour intensive, automated manufacturing methods. These deductions were important as they enabled the researcher to recognise that techniques involving a combination of both hand and machine sewing were more labour intensive.

The resources selected for the student experiment were considered in light of these findings and are further examined in Figure 3. The 33 resources developed within the student experiment were categorised into high, medium or low skill levels and also sub-categorised into two distinct groups; 'creative' techniques or 'technical' techniques. The two sub-sections were defined as the following; samples in the creative range which required students to use independent interpretation and the technical sample range which required students to rely on memory of previously taught techniques to perform stages in logical sequences.

Table 18: Creative and technical samples in resource tool experiment

	<b>Creative Samples</b>	<b>HIGH</b>	<b>MEDIUM</b>	<b>LOW</b>
1	Hong Kong binding	x		
2	Knotting			x
3	Knotting 2			x
4	Butt seam with strip		x	
5	Faggoting/dissolvable			x
6	Butt seam		x	
7	Vinyl hem		x	
8	Ridgeline hem		x	
9	French seam adapted	x		
10	Gathering 1 sample	x		
11	Gathering 2 sample	x		
12	Drawstring sample	x		
13	Elastic seam edge		x	
14	Pleating			x
	<b>Technical Samples</b>			
15	Double bindings	x		
16	Single binding	x		
17	French seam inserted		x	
18	Overlocking			x
19	French seam		x	
20	1 cm open seam topstitched			x
21	Lapped seam		x	
22	Run and fell seam		x	
23	Double binding hem	x		
24	Hand sewing hem			x
25	Pin hem			x
26	Elastic seam overlocking		x	
27	Gathering lapped seam		x	
28	Alternative to darts		x	
29	Invisible zip	x		
30	Bagged-out zip, exposed teeth	x		
31	Exposed tape zip fastening		x	
32	Rouleau loop fastening	x		
33	Continuous strip vent opening	x		

## **5.3 Interviews**

### **5.3.1 Sienna Couture interview**

Interviewees:

Manufacturer 1A 2014 & Manufacturer 1B 2014

Directors - Sienna Couture sampling and garment manufacturing

Havelock Terrace, London SW8 4AS

Debbie Allsop - Interviewer

16 July 1.30pm 2014

60 minutes

Sienna Couture Battersea

(Full transcription appendix 4)

The semi-structured interview schedule at Sienna Couture included a series of questions (appendix 1: manufacturer interview questions pack) on the problems encountered whilst working with undergraduates and recent graduates during manufacturing collection garments. This covered:

- The skill gap between designers and industry standards
- Construction knowledge and awareness
- The value of manual skill and production roles
- Garment construction/finishing methods
- Factors in lessening the skill gap

#### **Company overview:**

Sienna Couture produces sample garments for a wide range of clients, which vary between high street, mid-market and high-end luxury, from M&S to Alexander McQueen. the company also works with many universities, students and recent graduates in its sampling and manufacturing of collection work. Manufacturer 1A explained that the mix is around 70% high-end and about 30% High street and he oversees the business side, while Manufacturer 1B manages construction. In the interview, both directors discussed the barriers they faced when working with students and new designers, as well as the struggles they encountered as a business in maintaining the exceptional manufacturing quality for which they are renowned.

It was challenging to remain focused with the questioning during the interview as Manufacturer 1B and Manufacturer 1A both felt very passionately about a number of factors connected to the main points of this investigation. The researcher was to some extent unaware of the many external factors and implications that both interviewees suggested held a direct impact on the skill gap. The interview as a consequence was lengthy and insightful and the main themes arising have been categorised into Table 19 and further discussed in the narrative text below.

Table 19: Emerging issues from interviews with Sienna Couture

<b>Problems manufacturer faces when working with students/graduates</b>
<p>Limited to no technical knowledge and awareness.  <i>"You know what's right for the garment, but they don't...a lot of them have got no technical knowledge."</i></p> <p>Unrealistic expectations or viability of designs.  <i>"It wasn't actually sewing; it was more like industrial engineering..."</i></p> <p>Not factoring in timescales or costing for unconventional designs.  <i>"They don't seem to understand there is a set margin for when you are making clothes and then selling them."</i></p> <p>Tacit knowledge - lacking communication and identification.  <i>"Yeah, if they don't understand what you're doing, you have to show them."</i></p> <p>Pressures of re-employing an aging workforce  <i>"The aging workforce and replacing staff is terrifying."</i></p>
<b>Problems students / new designers have when working with industry</b>
<p>Limited knowledge of financial or business acumen, which is equally as lacking as technical skill.  <i>"[New designers] Haven't got the people skills to employ, or the finance to employ the people."</i></p> <p><i>"It's so important to have that knowledge, [wait until they] are a bit more mature, and understand the relationships between people."</i></p> <p>A new designer is under a lot of pressure.  <i>"They are their own PR, marketing, sales, fabric buyer, jewellery designer – and it must be hell."</i></p> <p>Seeming lack of interest or commitment to one area of expertise.  <i>"By the time they get to 25, they've had like 12 jobs."</i></p> <p>The company tends to train them up in a year, but they need longer etc.</p>
<b>Factors and problems in lack of enthusiasm for technical job roles &amp; the value of sewing skills</b>
<p>Sewing is not glamorous.  <i>"But what they don't understand is, that if they can't understand how something is supposed to be made and fitted, they can't design it."</i></p> <p>Too long to learn the skill... Not possible to train in a limited timeframe.</p> <p>Not possible in this space of time  <i>"By the time they get to 25, they've had like 12 jobs."</i></p>

*This stigmatises the industry and it does cement some people's opinions of the industry...you always hear the word fickle used when referring to the fashion industry."*  
Sewing skill not seen as important. According to Bromley, some institutions are promoting final collections to be made through sampling units alone.

*"C: There's this huge problem now, whereby students come to us for their final collections, and they've been told to come to us, I think I said to you...By certain universities, by their lecturers, and said that we'll basically do everything."*

#### **Ideas recognised to encourage awareness of technical**

Demonstrate to students that the inside of the garment is as important as the outside as it shows the craftsmanship involved in creating it.

Financial incentives; Communication and promotion of technical job roles rivaling financial aspirations of designer job role.

*"Do they understand that it is a career, and there is some good money to be made as well?"*

Personal contact with makers and the importance of communication skills

Value the role of production manager

Promote financial and business acumen.

Creating a range of samples to further engage students in sewing.

#### **Clear distinction between make of high-end and high street?**

Yes

*"Quite often they'll ask us for a particular finish, and then it will depend on whether or not that is cost-effective."*

Yes, they do have a set finish or construction method

*"Depending on whether it is high street or high-end, and what the end price point will be from them."*

This relates to budget; cost of garment, not rules or categories of clothing for differences between high-end and high street.

*"We'll maybe advise and say, look, we can do it in such and such way, which will look just as good, but it would keep the budget, it will stick within the budget."*

Quality of manufacture was also important as a quality for the company in terms of finish.

*"It's about the little details on a garment that make it special, above and beyond the overlocking level – does that make sense?"*

### **5.3.2 Deductions from the interview**

The major issue arising from the interview was the agreement that the students they worked with generally held a limited technical knowledge and ineffective communication skills to realise garments appropriately. This was a major concern, particularly for Manufacturer 1B, as she felt that a lot of time was wasted on re-makes, or changing patterns and designs to ensure feasibility. As a business, they both felt these lacking skills were often extremely difficult to factor into standard timescales for client consultations.



...if they don't understand what you're doing, you have to show them. You know what's right for the garment, but they don't...a lot of them have got no technical knowledge. *Manufacturer 1B*

...sometimes you've got to go backwards to go forwards and they've got to think if they had more technical expertise, they would then understand why a certain design wouldn't work if they thought first of all, how is this going to be constructed?

*Manufacturer 1A*

Ineffective communication affected every stage of the manufacture process, including the flow of garment realisation, costing, time allocation and the depth of involvement required from Sienna Couture. They both spoke about the frustrations of these delays, as however much they wanted to advise and assist, there were concerns for the company's reputation as an efficient and profitable business.

"We're not a charity; things have got to be done on time and the rest of it because it's all about our reputation." *Manufacturer 1A*

There were also issues relating to unrealistic expectations and viability of garment design. Manufacturer 1B spoke of graduates having little understanding of the qualities of certain of fabrics, construction methods or finish which resulted in the re-working of designs and patterns (to ensure garments could be manufactured accurately and within a budget) as a big concern. Manufacturer 1B noted that some design expectations were too high and impractical and that a lot of time spent modifying or re working designs often incurred unforeseen additional costs.

"It wasn't actually sewing; it was more like industrial engineering..."*Manufacturer 1B.*

Financial awareness was also the most surprising issue emerging from the interviews, which Manufacturer 1B rated on a par with a lack of technical knowledge. She went on to discuss the particular issues in which a lack of business and financial acumen was as significantly detrimental to the skills gap, and an issue affecting the success and sustainability of business development.

"Financial acumen...That's a huge thing...And technical knowledge. Completely, one hundred per cent..."*Manufacturer 1B*

These invaluable comments highlighted new considerations regarding business acumen being as significant as technical skills, yet it was clear that this seemingly unconnected area was very pertinent to the skills gap. Manufacturer 1A went on to explain that he felt many undergraduates and graduates did not seem to understand there was a set margin for making clothes and then selling them, confirming that as a business they had experienced many new young designers with a complete neglect of financial planning or understanding of the fundamental basics.

We see all different sides of it, and it can be interesting, but frustrating as well. There's the lack of financial planning, they haven't got any cash flow projections whatsoever, some haven't even been to the bank when they come in here, and we say 'have you got your finance sorted out?' and they go no, nothing, not even a trading address. *Manufacturer 1A*

This really is a major factor for consideration. Financial knowledge and planning is just as significant, if not paramount to a surviving business, and this goes a long way to explain some of the underlying issues which are connected to the skill gap. Undergraduate students are generally taught about the basics of garment costing, yet not necessary the financial implications of running a profitable business. This is something that certainly needs to be addressed within the curriculum, alongside the addition of further technical skills.

Manufacturer 1B went on to discuss how she sympathised with new designers, as she conceded that breaking into the profession was extremely difficult. She explained that due to a lack of funding many designers were taking on a whole host of job roles to compensate the limited financial stability the business had to employ additional staff.

I think it's very difficult. I think a new designer is under a lot of pressure because they are their own PR, marketing, sales, fabric buyer, jewellery designer, and it must be hell. I mean I can't imagine how they do it. And I think as they get successful they then obviously employ people to do it and I think that is then the problem, is that they maybe can't afford to employ really good people, they employ people with motivations that are maybe not right, but that's their not their fault obviously, but I think that's incredibly difficult... *Manufacturer 1B*

Having this excessive job list and responsibilities to balance ultimately leads the researcher to consider whether the expectations required of a fashion design undergraduate within the time constraints of a BA course are perhaps too high. Having to be fundamentally knowledgeable on design and technical skill, along with other subject strands such as business, finance, marketing, fabric and sourcing, with little financial support, is overloaded and potentially a set-up which will continually fail.

There were other strong issues which Manufacturer 1A addressed as significant to the skills gap, including the fact that he felt the rate in which graduates moved through job positions was very alarming.

By the time they get to 25, they've had like 12 jobs. And maybe I'm old fashioned, but in my day, I would never employ anyone who'd had 12 jobs in that short time. We know people, they're creative directors and they're 25, and you think what have you done before this? And they say 'I've been at such and such. Well for how long? Four

months. And where before that? – I was at such and such – never heard of them, then the one I've heard of – oh how long were you there? – 7 months. *Manufacturer 1A*

This was an interesting concern, as again, it was not really something previously considered by the researcher as significant to the skills gap, yet quite rightly the lack of experience gained through frequent, short job roles would be extremely limiting in terms of skill development. This could show, to some extent, a lack of commitment or direction from the graduate plus limited experience of employment would not enable graduates to commit to, or overcome challenges in order to feel they had demonstrated a positive contribution in the short timeframes stated. It appears interest in one particular career direction or job role alone seems to be difficult to maintain.

...there's no continuity at all. That happens an awful lot I think. I think that's a big problem referring to what we've been talking about overall. There's a huge problem whereby people are lackadaisical, apathetic about it and they just jump ship all the time. *Manufacturer 1A*

Despite these concerns perhaps career development is no longer distinctive to advancement within one organisation or distinct career category. McMahon, Patton, & Tatham (2003) stated in Bridgstock (2009) that work was less typically characterised by a "finite and fixed set of tasks and competencies or skills acquired for one job may not be sufficient for a long period." (p. 34). In order to remain employable and current in a diverse sector, the movement from one role to another may be a way for recent graduates to develop a wider portfolio of skills.

Similar comparisons could be made to the struggles that Sienna as a company faced regarding job choices for internal positions. Manufacturer 1A suggested that many trial employees, or work placement undergraduates often lacked interest, or wanted to work many stages beyond their experience, not fully appreciating the time and patience required to develop tacit skill.

They either want to jump three steps ahead or they lose interest, it's always been a secondary thing...it's always something about well oh I've been, doing this that and the other and I want to make a career of it and everything else. They've got a certain level which we think is enough to take them on and do it but it very rarely does it work out in the end because they do lose interest or you come in and you find out that they've started to do something else as well... *Manufacturer 1A*

the theme raised in this quote again demonstrates a lack of direction and commitment. Employers wanting to ensure a solid investment may be hesitant to employ graduates, and

this is potentially endemic across the industry. Sienna also suggested the difficulty of replacing a highly skilled yet aging workforce was a major concern for the industry.

You can't get those kind of people anymore, it's really, really difficult. If you do get them, anyone nowadays as regards to sewing, you tend to find nine times out of ten, they are not from any sort of UK extraction whatsoever... They come from all-over, all-over the world. *Manufacturer 1A*

Government incentives to increase the amount of apprenticeship schemes to support growth in skills in the teaching of manufacture were discussed, as it was noted that such schemes would encourage employment for the technical side, yet it was suggested that any investment seemed to be short-lived or challenged with continual financial barriers and a lack of continuity.

All they seem to do is go around getting funding, go and get a unit, buy a load of machinery, run it for a year and then the funding disappears and the kids are kicked out on the street, with a really bad impression of it... *Manufacturer 1B*

There seems to be a pattern here that suggests skilled roles are detached and secondary to fashion design education, and secondly that the design role is more appealing as it viewed as a more glamorised career path. Manufacturer 1B in particular had issues to raise about this topic, as she believed that many undergraduates aspired to be designers because of the social significance and credibility associated to the role alone.

"It's because they all think they're going to be like John Galliano and be famous and make loads of money..." *Manufacturer 1B*

Manufacturer 1A suggested that undergraduates were 'totally blinkered' about the reality of how the world works. There appears to be a culture in which many undergraduates have an unrealistic expectation of employment, perhaps because of the mass of celebrity culture infiltrating fashion, combined with a naivety of inexperience in terms of job roles. According to Manufacturer 1A, this fosters superficial values which is leading to an industry incapable of developing skilled undergraduates and developing graduates' limited capabilities.

Manufacturer 1A went on to discuss these issues in contributing to a "fast buck" generation.

It's [the industry] become quite difficult over the last few years, because more and more people are moving into the industry without any experience. Because they all seem to think, as we were saying earlier, that it's a fast buck, there's just something, something now that everyone wants to be a fashion designer. *Manufacturer 1A*

Perhaps the technical side is just not being promoted enough as a viable career through education. Manufacturer 1A questioned whether educators were doing enough to encourage undergraduates to consider alternative career pathways equal to the role of the designer and was disappointed that some institutions were promoting the use of sampling units to fully complete the entirety of undergraduate collections, feeling frustrated that undergraduates were not being offered the opportunity and capability of manufacturing their own designs.

There's this huge problem now, whereby students come to us for their final collections, and they've been told to come to us, I think I said to you by certain universities, by their lecturers, and said that we will basically do everything. Every single thing, from start to finish, which isn't right. *Manufacturer 1A*

This suggested that some universities were not valuing the significance of technical knowledge, instead promoting the use of sample units to create full collections. This illustrates the fact that sewing and construction are imbued with a value that is secondary to concept and design. Manufacturer 1A also discussed his concern about the longevity and future development of manufacturing in the UK, suggesting that encouraging undergraduates to consider alternative viable career paths was essential to the growth of UK manufacturing.

"...if you look at some of the vacancies now on the production side of things, they are very well paid because there is such a skills shortage." *Manufacturer 1A*

With regard to recommendations for improvements, there was a positive response to the idea of exposing undergraduates to further techniques through the aid of dedicated resources. Both Manufacturer 1A and Manufacturer 1B agreed that it would remain difficult to promote technical job roles because they are not seen as 'glamorous' and that this was an overarching factor in the decline of production roles.

This main point seemed to highlight how universities could promote technical job roles as aspirational career choices. Manufacturer 1B suggested that setting briefs that were not just about making clothes but also about texture, detail and processes would be beneficial to promoting technical awareness, alongside the implementation of resources. This is already something that many academic staff do factor into curriculum planning and is addressed within briefs. However, timescales often do not often allow for a wide range of processes to be included in order for coursework to be completed on time. Perhaps an additional or foundation course prior to enrolment on a BA course would allow undergraduates to foster strong and competent skills in constructing clothing. this could consequently encourage them

to consider texture, detail and processes in more detail; an idea that has been discussed further in the conclusion of this study.

In light of previous literature and in order to gain further insight to support the development of the resources, questions regarding the types of seam and garment finish commonly associated to high street and high-end clothing were discussed. Manufacturer 1A confirmed that although there were no set applications or finishes for particular market levels, the finish would always be discussed with clients in relation to budgets. High-end work often involved more hand finishes or processes which were more time consuming.

Depending on whether it is high street or high-end, and what the end price point will be from them... we'll maybe advise and say, look, we can do it in such and such way, which will look just as good, but it would keep the budget, it will stick within the budget. *Manufacturer 1A*

In summarising the different definitions of high street and high-end manufacturing techniques, it became apparent that the *quality* of finish was more crucial than the *type* of finish. Above all, time restraints and budgets affected the types of techniques applicable at each level.

"It's about the little details on a garment that make it special, above and beyond the overlocking level." *Manufacturer 1A*

The main points from these interviews were considered when creating the range of samples for the undergraduates resource tool experiment. The samples in the teaching aid were not category specific to high street or high-end, as it was apparent that the quality of make rather than the technique was the overarching factor in category distinction.

It also became clear following the interviews that further information on time, quality and cost implications relating to production techniques could help ensure that undergraduates were able to identify the correct processes against market levels to factor into the completion of coursework.

In the development of the resource tool, the fact that high street garment seam work involves limited hand finish and more overlocking was highlighted. This was considered in the design of the range and discussed with undergraduates during the implementation in sessions. Identifying that the quality of finish could vary depending on where and who manufactured the garment was also important to consider.

### 5.3.3 Summary

In further researching this subject, it appeared that the overarching major finding to the problem of the skill gap was the lack of business acumen, and that this was equal to (if not more significant than) the lack of technical skills. The recommendations on the developments needed to resolve the skill gap could, therefore, potentially lead to the development of a module of curriculum and further developed resources that consider these recommendations more significantly before undergraduates enrol on a higher education course. This idea is discussed in further detail in the conclusion to this investigation.



*Figure 3: Premises of Sienna Couture (Allsop, D, 2014)*



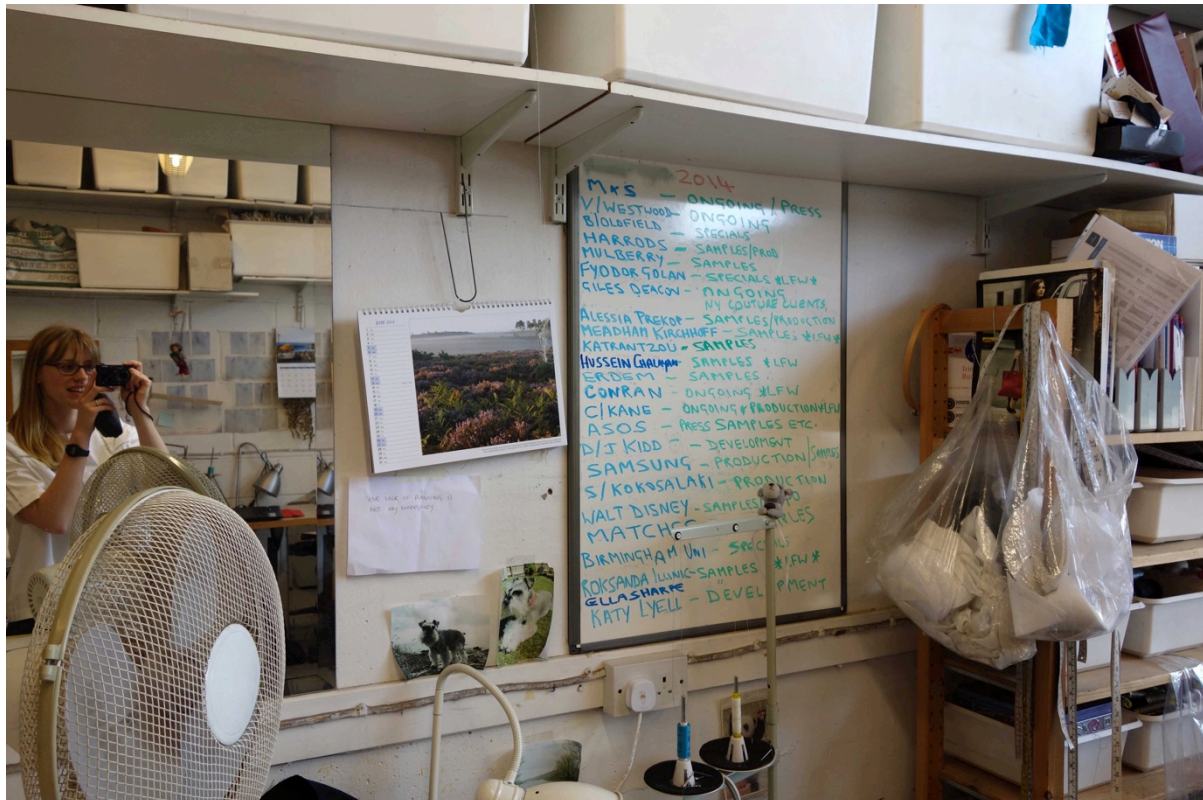


Figure 4: Premises and current client list Sienna Couture July 2014 (Allsop, D, 2014)

#### 5.3.4 East End Manufacturing interview

Interviewees:

Manufacturer 2A 2014, Technical Manager

2<sup>nd</sup> Floor 15 Solebay Street, Mile End London, E1 4PN

07760625217

Debbie Allsop - Interviewer

16 July 2014, 10:00am

Duration: 20 minutes

Mile End London

D = Interviewer Debbie Allsop; P = Manufacturer 2A

(Full transcription appendix 4)

An interview was conducted at the premises of East End Manufacturing trading company with the Technical Manager, Manufacturer 2A. The schedule included a series of questions (appendix 1: manufacturer interview questions pack) on the problems encountered while working with undergraduates and recent graduates during manufacturing collection garments. This interview schedule covered:

- The skill gap between designers and industry standards



- Construction knowledge and awareness
- The value of manual and production roles
- Garment construction/finishing methods
- Factors in lessening the skills gap

#### **Company overview:**

East End Manufacturing cater for many local East End designers who target the “middle to better-end” market. the company also manufacture for a high-end Russian brand who sell ‘Made in England’ garments to the Russian market. Represent Clothing is another menswear brand East End manufactures, for which it also sells under the ‘Made in England’ banner. East End Manufacturing also has three in-house brands selling through the global online fashion retailer ASOS. The company, which is predominantly known for manufacture, also sources, designs and samples for its in-house labels.

The main issues from the interview with Manufacturer 2A have been summarised in Table 20.

Table 20: Emerging issues from interview with East End Manufacturing

<b>Problems manufacturer faces when working with undergraduates/graduates</b>
<p>Problems relating to the skills gap</p> <p><i>“I think it’s pattern cutting skills and knowledge of manufacturing. Massive, huge, the gap’s huge. It’s not even a little bit...very few Colleges are actually telling them, teaching them the production process. They can come from Central St Martins to here and they haven’t got a clue. That’s a big problem.”</i></p> <p>Affecting the fluidity of the whole design to make process?</p> <p><i>“If you’ve got designers who quite openly admit they don’t know anything, they know how to design and they got a product they know how to market it, but they’ve actually got no clue how it manufactures then that’s fine, you can work with people like that because they’re are either willing to learn, or they don’t want to know at all, and are quite happy for you to do it. Or the other type of designer is the one who thinks they know how to do it and that’s when it becomes very difficult.”</i></p>
<b>Problems undergraduates / new designers have when working with industry</b>
<p>New designers can be financially exploited when designs have to be altered because they don’t work.</p> <p><i>“Yes they’ve got to be drastically changed. I mean there are places that, we’re not one as we’re more production, a sample come better end production house. There are people who will take on the impossible basically, charge through the nose for it, but then if the poor designer was to get a decent order for it, it wouldn’t be able to be made.”</i></p> <p>Not being able to produce technical pack information, or in some cases patterns.</p>

*"Some of them, you know they've already have technical packs done by a freelancer, some haven't and some ask us to do it."*

*"...they will say to us, 'Here's the sketches, but we've got no patterns; can you do the patterns?' and we do, but then that's when the costs start snowballing; you know its x amount and hour for a pattern and then you reel all that off..."*

### **Factors and problems in lack of enthusiasm for technical job roles & the value of sewing skills**

#### **Allure of the designers role**

*"Fashion students just want to be designers and they might want to learn a bit of machining because they think it might help them with design...I think they are also unaware of the other jobs [technical roles] that they could have if they weren't designers in the fashion industry."*

#### **Portrayal of industry and an aging workforce**

*"...we've got an aging workforce and we've got to train people up. Trying to train people up and trying to get them interested is a whole different matter...but it's not helped by the portrayal of the industry....we've spoken to Job Centers, Prince's Trust you name it; we've spoken to them and in the end they've all backed off because either they don't understand what we are trying to do or they are not describing it to the people, the potential that you could actually create something, you could be trained to create something instead of stacking shelves at Tesco. And it's getting that bit over to them and that seems to be the whole block somewhere definitely."*

Apprenticeship schemes are central to encouraging industry growth in manufacture roles.

*"We've got to try and work with whoever delivers the apprenticeships in the future to try and get people interested, and that's where we are going with it basically."*

### **Ideas recognised to encourage awareness of technical**

*"Well the way ahead is for maybe colleges to sort of maybe get people who have worked in industry to talk about production. That's what they really need to do."*

Sewing knowledge needs to be enhanced.

*"The better designers can sew; you know that's the top and bottom of it."*

Promotion of technical job roles in working factory environments.

*"It's trying to make working in a factory appear sexy again. That's the whole idea, and to see how exciting it can be to work in a factory; and it can be! But at the moment there seems to be no way of...nobody...there's brick walls, and I'm not talking out of turn, I've gotten interviewed by radio 4 and had a rant about the same things so I'm not saying anything I haven't said before. But there's a block wall between what people want to do for this industry and what they actually, what is getting done; that's the problem."*

Do you feel resources would encourage undergraduates to become more aware of technical and construction skills?

*"Yes I think it would to a certain degree, I mean ideally what would help them is if the college had a little sample room with an experienced seamstress in it who was to show them all the different techniques and all that sort of stuff. I think that would bring it along a lot to be quite honest."*

I think to some extent manufactures are not totally aware of what happens on degree courses. It's not that universities are not showing students these techniques, it's that students for some reason are not taking the skills on-board.

### **Clear distinction between make of high-end and high street?**

No clear manufacturing categories which guide make of high-end or mass market. More about quality of make.

*"Not necessarily. We set off at a certain level of manufacture, which for British manufacturing is not really cutting corners everything is done sort of done properly."  
"The finishes are always the same."*

### **5.3.5 Main issues arising from the interview:**

It was clear that Manufacturer 2A felt strongly about certain problems encountered while working with undergraduates and recent graduates suggesting that a lack of knowledge of pattern cutting and construction awareness were the paramount issues.

I think its pattern cutting skills and knowledge of manufacturing. Massive, huge, the gap's huge. It's not even a little bit, it's massive. There is no – I don't know your college so I can't say, but very few colleges are actually telling them, teaching them the production process. They can come from Central St Martins to here and they haven't got a clue. That's a big problem. *Manufacturer 2A*

Yet, as with Sienna Couture, the lack of financial knowledge was also noted as a crucial lacking skill. A concerning point surrounding the financial implications issue appeared to be based on design intervention due to undergraduates and new graduate designers having poor knowledge of construction.

Yes they have [designs] got to be drastically changed. I mean there are places that, we're not one as we're more production, a sample come better-end production house. There are people who will take on the impossible basically, charge through the nose for it, but then if the poor designer wants to get a decent order for it, it wouldn't be able to be made. *Manufacturer 2A*

An interesting point that emphasises Manufacturer 2A's comment regarding financial implications on lacking skills can be reflected to McRobbie's (1998) comments in considering production skills and discussing the downsides of a lack of sewing knowledge:

...lack of knowledge about every aspect of production leaves them open to exploitation by manufacturers when it comes to both quality and costing. So, although their status and identity in the design field requires a careless dismissal of 'sewing', the reality of surviving as a designer means that they must hastily relearn how to sew and become knowledgeable about every stage in the production process (McRobbie, 1998, p.59).

Manufacturer 2A also discussed the different types of relationships between designers and manufacturers, suggesting that it was very difficult to work with certain types of designers if they were uncompromising.

If you've got designers who quite openly admit they don't know anything, they know how to design and they've got a product and they know how to market it, but they've actually got no clue how it manufactures then that's fine, you can work with people like that because there are either willing to learn, or they don't want to know at all, and are quite happy for you to do it. Or the other type of designer is the one who thinks they know how to do it and that's when it becomes very difficult. *Manufacturer 2A*

Manufacturer 2A went on to explain that the majority of new designers or recent graduates, in his view were not able to produce adequate pattern work or technical specification packs to support garment manufacture, which was obviously a contributing factor in terms of higher costing and delays on production.

Yes they will say to us, here's the sketches, but we've got no patterns; can you do the patterns and we do... but then that's when the costs start snowballing; you know it's X amount and hour for a pattern... *Manufacturer 2A*

Manufacturer 2A also spoke about his concerns regarding the lack of enthusiasm for career opportunities in manufacturing and technical job roles. When discussing the potential ideas for the promotion of technical careers, Manufacturer 2A suggested that undergraduates were unaware of other jobs beyond machining, which could rival that of the designer's role both in terms of salary and career development. This was a very similar reflection to that of Manufacturer 1A and Manufacturer 1B at Sienna Couture.

...a lot of fashion students just want to be designers and they might want to learn a bit of machining because they think it might help them with design... but, generally, they don't want to be machinists and I think they are also unaware of the other jobs that they could have [in the fashion industry] if they weren't designers in the fashion industry. *Manufacturer 2A*

On this theme, as with Sienna Couture, there appeared to be a similar emerging concern around an aging workforce as a significant factor in the decline of technical and production job roles. There were also similar apprehensions about the employment of new apprentices.

We've got an aging workforce and we've got to train people up. Trying to train people up and trying to get them interested is a whole different matter... It's not helped by the portrayal of the industry... We've taken on our first apprentice at the moment and we are just going to see how it works. *Manufacturer 2A*

In discussing ways to combat the skills gap, Manufacturer 2A suggested that the implementation of resources into teaching would help to promote sewing and production

roles as an effective starting point. He also highlighted the awareness of technical job roles and the additional use of seamstresses as a greater value to undergraduates.

Yes, I think it would to a certain degree, I mean ideally what would help them is if the college had a sample room with an experienced seamstress in it, who was to show them all the different techniques and all that sort of stuff. I think that would bring it along a lot to be quite honest. *Manufacturer 2A*

“...well, the way ahead is for maybe colleges to sort of maybe get people who have worked in industry to talk about production. That’s what they really need to do.”  
*Manufacturer 2A*

The overarching point from this interview was that sewing knowledge enhanced design ability. This highlighted the significant debate around the value of technical understanding and skill.

“...better designers can sew; you know that’s the top and bottom of it.” *Manufacturer 2A*

The types of seam and garment finish commonly associated to high street and high-end garments were also discussed, in order to gain further information to support the development of the sample resources. Manufacturer 2A also confirmed there was no set identification for different levels of make yet the quality of construction remaining consistent was an important factor in their manufacturing ethos.

“We set off at a certain level of manufacture, which for British manufacturing is not really cutting corners, everything is done sort of done properly and the finishes are always the same.” *Manufacturer 2A*

In summary, the consistency and quality in manufacturing was the overarching factor in terms of consideration to market level make. This sentiment was also supported by Manufacturer 1A and Manufacturer 1B at Sienna Couture.

The interesting point from this interview pertained to design intervention by external companies, due to poor knowledge of construction. This linked back to Sienna Couture’s points regarding the lack of technical skill and financial and business acumen; something the researcher had not fully considered as pertinent to the skills gap. The over-reliance on technical units changing or amending designs also questions the validity and ownership of designs, as an excessive amount of over-make could question creative licence.

Again, Manufacturer 2A seemed to agree that the resource implementation would, to a certain extent, encourage undergraduates' awareness to technical aspects yet suggested that further exposure to industry manufacturing and demonstrations of techniques would be more beneficial.

Again, this point seemed to link in well with the idea of developing a curriculum or foundation course that depends on industry-focused briefs to foster learning of fundamental technical construction elements, bridging the gap between design knowledge and technical skill.



*Figure 5: Premises of East End Manufacturing July 2014 (Allsop, D, 2014)*





Figure 6: Design & pattern cutting studio East End Manufacturing July 2014 (Allsop, D, 2014)

#### 5.4 Pilot study for the experimentation

Feedback from the interviews and object-based research helped to develop a range of pilot resources that were observed in sessions during 13/14. See observation notes (appendix 3: observation notes 13/14 & 14/15).

Table 21: List of piloted resources during sessions

Piloted resources	Date observed
French seams Butt seam Lapped seams Hong Kong finish & other binding Rouleau loops & spaghetti straps Faggoting Decorative finishes	11 <sup>th</sup> & 13 <sup>th</sup> Feb 2014 1:15-4:15pm CAA1/01

A focus group meeting was conducted after the pilot study to further identify significant areas of improvement (appendix 9: focus group questions pack). Feedback then factored into the development of the full sample resource experiment that took place in the following academic year 14/15.

Results from the pilot study and focus group have been categorised into two areas; the value of sewing skills and the effectiveness of resources with recommendations for improvements. The most significant data has been compiled into Table 22. The full transcript is available in the appendices section (appendix: 4 transcriptions of manufacturer and focus group interviews).

### **5.5 Focus group**

After initially contacting the second years by email, four students responded with interest in participation. It was felt that the following four participants (who had also participated in the pilot for the resource implementation), would adequately represent the cohort 13/14 student group.

Two students were selected from either Fashion Design course. The students selected demonstrated a range of abilities and previous experiences.

Interviewees:

Participant 1: 13/14 Focus (BAHons Fashion Design with Textiles second year undergraduate)

Participant 2: 13/14 Focus (BAHons Fashion Design with Textiles second year undergraduate)

Participant 3: 13/14 Focus (BAHons Fashion Design with Marketing and Production second year undergraduate)

Participant 4: 13/14 Focus (BAHons Fashion Design with Marketing and Production second year undergraduate)

The University of Huddersfield HD1 3DH

CAA1/01

Debbie Allsop - Interviewer

29/5/2014, 10.30am

Duration: 20-minutes

(Appendix 4: full transcription appendix 9: focus group questions pack.)



Table 22: Issues arising from focus group

Value of sewing skills:	Thoughts on resources and potential improvements:
<p>Do you think greater technical knowledge of sewing and making garments enhances how you approach your design thinking?</p> <p>Do you think it has limited your creativity in any sense?</p> <p><i>"I think people limit themselves sometimes depending on how confident you are at sewing. If you are not a very good sewer I think you make everything a bit simple and you know you don't experiment more. But I think if you're confident you go, oh yes I could possibly do that, let's give it a try kind of thing."</i></p> <p>Does better construction knowledge limit or enhance design ideas?</p> <p><i>"It helps your designs as well to be like, not more commercial but, makes your design, like you visualise how they will be made so you know that they can be made. If you want to be a designer, it's pointless designing things that actually can't be physically made. You know what I mean. You know if you go too creative, whereas if you think about sewing techniques you like think... oh, this can be made so you can still design it."</i></p> <p>Does better construction knowledge limit or enhance design ideas?</p> <p><i>"I think when its final year, when you're actually designing you'll be thinking like, oh I actually have to make this (laughs) so you're not going to go over the top..."</i></p> <p><i>"You'll be sensible."</i></p> <p><i>"Yeah you'll know your ability and what you can do kind of thing. There's no point doing something really complicated if you know you can't do it. You'll just be, like, thrown in at the deep end."</i></p> <p>Has construction knowledge enhanced your ideas in design?</p> <p><i>"You can't help it as well now. I look at people's clothes now and you think of how was that sleeve put in and stuff Your brain changes, like you'll just automatically do it like if it's a weird</i></p>	<p>The resources have developed skill with a starting point to work from.</p> <p><i>"It gives you a lot more ideas."</i></p> <p><i>"The slicing technique (in one of the samples) automatically creates texture and I wouldn't have known how to do that with a flat bit of fabric."</i></p> <p>Do you think the resources could be improved with presentation?</p> <p><i>"Erm... I think that they are all right because you need to really feel them... If they were bound down you can't see the back."</i></p> <p>So you don't think they need to be sort of like polished and pristine – they're quite nice as they are.</p> <p>Would you like to see a written method of make included?</p> <p><i>"I think some of them maybe, because the ones that have got the dissolvable, they might be useful just knowing what fabrics they are and how they have been put together. But some of them like the seams are fairly self-explanatory from what we've done in the past."</i></p> <p>What about the time it had taken to produce a particular technique?</p> <p><i>"Yeah, especially if you've got a deadline limit. Like I wouldn't want to use a like a really extravagant technique and then only get half of it done!"</i></p> <p>Would seams and finishes appropriate for certain levels such as high street &amp; designer RTW and couture elements be useful?</p> <p><i>"Yeah sort of like you do your French seams for your more sort of high-end; yes that would probably be quite useful."</i></p> <p>Is the selection as a whole interesting or would you have liked to see any other techniques or processes?</p> <p><i>"I think there was a lot to look at so there was quite a good choice of what you wanted to do. Yeah. You've given us enough to do our own techniques. You can't do every technique, you need to like let us do some techniques as well, so this is just like a good starting point."</i></p> <p>Nothing more extensive is required</p>

<p><i>sleeve that you've never seen before you'll go oh I wonder what that looks like on paper kind of thing. Like, it's important to see what's, to imagine what something would look like on paper to what it would actually look like in 3D kind of thing."</i></p> <p>Is there a link between two-dimensional and three-dimensional thinking when you are designing and thinking about construction?</p> <p><i>"Yes." (all in agreement)</i></p> <p>So it's informed your kind of creativity and your design development through construction knowledge.</p> <p>Do you think about fabrics as well, what fabrics are appropriate through your experience of sewing; because if you work with them, you know how to use them?</p> <p><i>"I used to think it was stupid as well when people said 'design starts with the fabric' and I used to think no it doesn't, it starts with design, but I think it actually does start with the fabric. Like you've got to think what kind of fabric would be possible, kind of thing. Since being in second year I've actually thought "Oh! It is all about fabric, textile, what you're actually going to make it from... That's why I like that they (the resources) are actually in that fabric"</i></p>	<p><i>"No. I think if you do every single sample there's nothing left for anyone to do... Yes, it's your work not ours."</i></p> <p>A range of samples in some unusual/difficult to work with fabrics?</p> <p><i>"Yes that would be good to see like hard materials to work with."</i></p> <p><i>"Yes to see what they can do. What you could do with them."</i></p> <p>Options for layout:</p> <p>Samples on a rail – all in agreement. Online archive also available – (Pinterest)</p>
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### 5.5.1 Deductions from the focus group

During the focus group, it was clear that all undergraduates found the pilot resources extremely useful for two reasons; firstly, to gauge expectations for project briefs and, secondly, as a starting point to develop independent sampling. Interestingly, all undergraduates agreed that they would not have liked a more extensive range of resources and techniques, suggesting that they needed resources to act as the stimulus for developing further ideas independently.

You've given us enough to do our own techniques. You can't do every technique, you need to let us do some techniques as well, so this is just like a good starting point... I think if you do every single sample there's nothing left for anyone to do... it's your work not ours. Participant 1: 13/14 Focus

The undergraduates also suggested that a wide range of unusual and difficult fabrics to sample would have allowed for clear recognition of the types of production techniques relevant for different fabrics and materials, and that hanging samples on a rail was the best format in order to appreciate and handle the resource tool during sessions.

“Yes, that would be good to see like hard materials to work with, to see what they can do, what you could do with them.” Participant 4: 13/14 Focus

It was unfortunate that a bid, which would have enabled a more comprehensive range of fabrics, was declined during the preparatory stage of this investigation. Even at the early stages, it was recognised that access to high quality materials could affect the outcome of this research.

There was also positive agreement around the value of sewing skills. The undergraduates confirmed that in the first year of study they felt they had very little understanding and appreciation for manufacturing, perceiving that amendments made to designs by staff disregarded aspects of their creativity. Building on the confidence gained after teaching and practicing garment manufacture, the undergraduates suggested they were able to recognise the flaws of their designs more easily and understood that feedback from staff enabled them to consider the manufacture stages of their designs more comprehensively, noting that it was pointless designing something that they could not visualise being made.

But it (sewing knowledge) helps your designs as well to be like, not more commercial but, makes your design, like you visualise how they will be made so you know that they can be made. If you want to be a designer it's pointless designing things that actually can't be physically made. You know what I mean, you know if you go too creative? Whereas if you think about sewing techniques you like think oh this can be made so you can still design it. Participant 2: 13/14 Focus

However, as a consequence of their continually developing sewing knowledge, there was some suggestion of a developing apprehension to the creativity of design development. Some students described a new-found reticence when designing garments due to a developing understanding of construction taking precedence over creativity which fostered a more technical approach to design.

I think now as well with second year it's just design projects at the moment, we can be a bit more creative. But I think when it's final year, when you're actually designing, you'll be thinking “I actually have to make this so you're not going to go over the top... you'll know your ability and what you can do kind of thing.” There's no point doing something really complicated if you know you can't do it. Participant 1: 13/14 Focus

Park, Kim & Sohn (2011) discuss individuals enhancing their creative thinking through spatial visualisation as 'one of the critical abilities needed to understand objects in 3D space' (Park, Kim & Sohn, 2011, p.507). Spatial visualisation translates to the ability to manipulate two-dimensional ideas into three-dimensional forms.

"...especially in apparel design, spatial visualisation skills are considered a necessary cognitive ability for designers who need to be able to transform 2D patterns into 3D garments and vice versa." (Park, Kim & Sohn, 2011, p.506)

It was acknowledged in the focus group that further technical knowledge overall enhanced design ability by allowing students to use spatial visualisation to realise their own two-dimensional clothing designs into three-dimensional garments by imagining the stages of construction in the method of make. It was apparent that students in the focus group did not fully use this spatial awareness during the foundation level of the course, as they discussed having a limited ability to link the processes of two-dimensional design to three-dimensional garment assembly. Amendments to designs by staff, including features such as the inclusion of technical details and the functionality of wear, were often necessary to ensure the feasibility of clothing design.

Your brain changes, like you'll just automatically do it like if it's a weird sleeve that you've never seen before you'll go, oh, I wonder what that looks like on paper kind of thing. Like it's important to see, to imagine what something would look like on paper to what it would actually look like in 3D kind of thing. Participant 2: 13/14 Focus

I remember first year crits and stuff and you used to take a design along and they (tutors) would just be like how would that get on? How would you put it over the head? And literally just like where's the zip? How does it open? You didn't think of all those questions you literally just drew a dress. Participant 3: 13/14 Focus

During the focus group, it was recognised that students developing sewing knowledge from foundation level (year 1) to intermediate level (year 2), had limited their creativity to some extent as their developing awareness of sewing skill and garment make had resulted in less confidence to design clothing which was 'over-complicated'. Yet the limitation of creativity was suggested from students who were at a bridge from foundation to intermediate levels of knowledge and therefore, were not necessarily experienced enough to appreciate creative and technical knowledge equally. Students might have under-designed garments at this stage to ensure they could manufacture the design independently, not considering that technical support could allow them to be more adventurous and creative.

There was some positive support of the fact that greater sewing knowledge and skill informed the design process, as students suggested further knowledge had improved the

feasibility of their designs, yet it was apparent that they assumed this resulted in their designs becoming less complex and less imaginative as a consequence. It is questionable if the profitability and feasibility of design for the fashion industry, to some extent, comes at the cost of hindering creativity.

It was evident that students recognised that greater sewing knowledge allowed them to appreciate design flaws in the visualisation of 2D to 3D design to manufacture.

In summarising the main points from the focus group, the resources will be a set size and available to handle during sessions. There will be a considered range, but not an extensive amount, to allow for flexibility and individuality in development of techniques.

## 5.6 Results from the main experiment 14/15

During the student experiment, 33 individual techniques were implemented and analysed over a period of three sessions relating to the themes identified in Table 23. Within the experiment, the following methods were used to collate data results; observations, questionnaires and assessment of sampling.

Table 23: Breakdown of Resources tested in weekly session

Week of experiment	Category: Resources implemented in sessions
19/01/15	Seams finishing and Hem types
26/01/15	Pleats, folds and gather types
02/02/15	Fastening technique types

### 5.6.1 Survey selection

Initially, all 56 students taught on the module were invited to participate in the study (as they were expected to work with the samples during timetabled sessions regardless). However, only 17 of the 56 students were either present for all completed all relevant samples, or filled the questionnaires out correctly over three consecutive sessions and weeks of teaching. Figures 14, 15 & 16 record the 17 students' sewing skills over three sessions before and after resource implementation. The three graphs show results from the same 17 students in each test, over three weeks.

After each observation, the sampling work produced by the 17 students was evaluated using the assessment criteria identified in Table 15. Further detailed feedback can be viewed in

appendix 5: assessment feedback of student sampling. The 17 students were also given the opportunity to personally rate each technique through a series of weekly questionnaires (appendix 6: student questionnaire questions, weeks 1, 2 & 3 questionnaires).

### 5.6.2 Observation results

From the observations, the main issues have been deducted and listed in Table 24. The matters are also discussed in more detail in the following tables and sections.

Table 24: Main issues from observations

Factors
<p>Lack of memory or recollection of previously demonstrated techniques:  <i>Some students immediately tried to use their phones to find internet images of seams, not recalling previous sample development or confidence to experiment individually</i></p> <p>Lack of knowledge of seams:  <i>Not realising that a curved 1cm open seam was the same as a straight 1cm open seam</i></p> <p>Lack of understanding of fundamentals of trims:          Student 1: 14/15 asked how to actually use elastic, without realising that it needed to be stretched and stitched onto the fabric. This lack of realisation is perhaps due to memory and the familiarity in understanding how much 'slack' is needed to pull in the elastic before it is sewn. This is a sample that needs introducing into first year to build on dexterity of applying trims.</p> <p>Lack of confidence/memory of using sewing machines  <i>"What foot do you use?" or "How do I bag this through?" were popular questions when working with the rouleau loop samples. It was a little concerning that some students didn't appear to understand how these basic techniques were executed. There appears to be a real knowledge gap in terms of understanding and having the confidence to work with basic techniques.</i></p> <p>Should have been factored into year one:          Student 2: 14/15 spoke of the advantages of the resource implementation, suggesting that this type of creativity in approach should have been implemented into the first year to help with their gaining of confidence and skill. Student 2: 14/15 also suggested that this type of resource should have a visible presence in the workroom, being up on the wall, or be easily accessible as it allowed students to consider sampling into design ideas more easily.</p> <p>Not able to recall from memory or have confidence to explore without stimuli:          Student 3: 14/15 not able or willing to think of any gathering or fastening techniques before the implementation of the resources.</p> <p>See observation notes (Appendix 3: observation notes 13/14 &amp; 14/15)</p>

### Deductions from the observations:

Figures 7 and 8 were captured during one of the observations. In the main fabric resource experiment, there were several issues arising from observations with the 13/14 group. Most

significant was the lack of independence to explore techniques without the aid of the internet or fabric resources for inspiration. This highlighted the importance of the resources as a positive teaching aid, yet also suggested that students were not able to recall from memory the stages of techniques that had been previously demonstrated in the first year of the course. This was a really interesting factor, as it allowed the researcher to explore the reasons why certain techniques were more or less appealing during the three weeks of testing – this has been discussed in further detail during the questionnaire result analysis.

A large percentage of the 14/15 student group did not understand some basic seam classification, such as variation of the same seam type. During the testing, many students did not realise that a curved 1cm open seam was the same seam type as a straight 1cm open seam. Figures 9 and 10 document the development of one student's sampling in the first week of experimentation before the resources were introduced. The figures clearly illustrate the variation of a 1cm open seam, yet this was submitted for assessment as two different seam types. It was good that students were practicing sewing curves, as this is something that, in the researcher's experience, they often find difficult. For example, when sewing contoured body areas, such as a princess line seam, many students do not fully understand the particularities of the seam type.

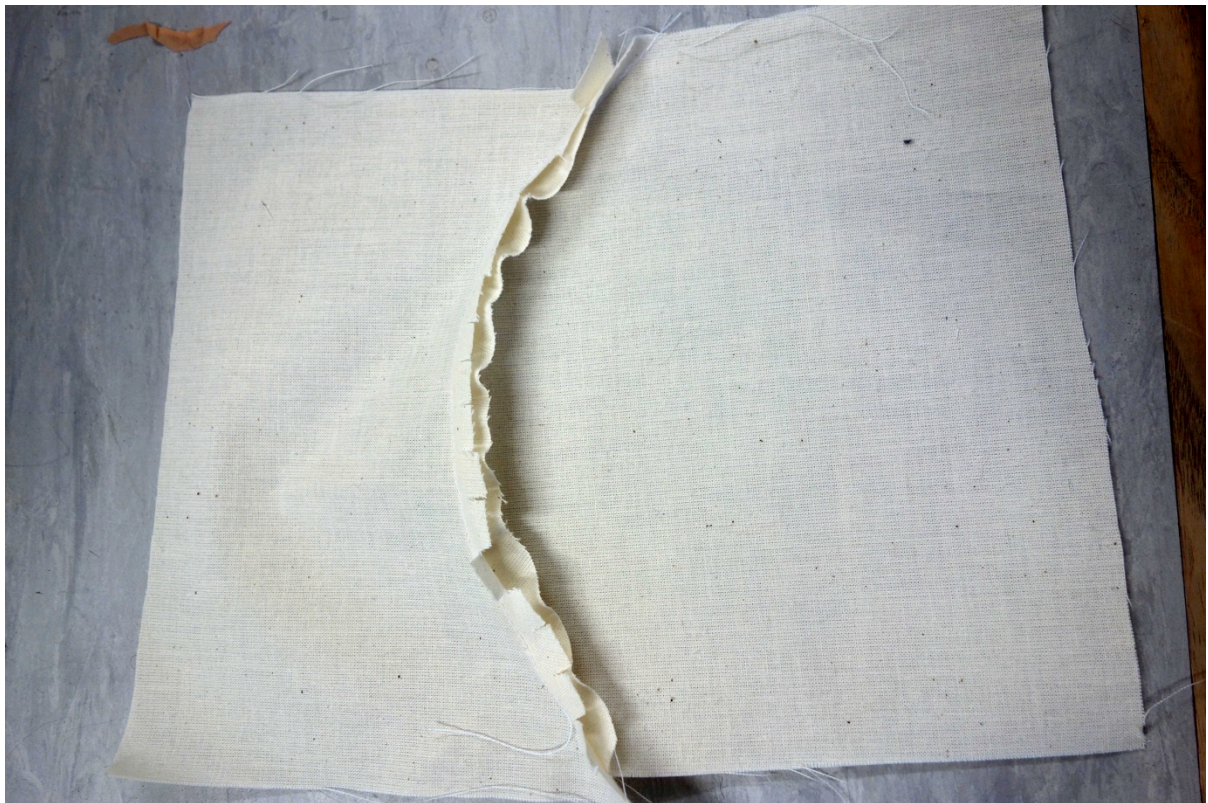


*Figure 7: Student sampling over 3 weeks Jan 2015 (Allsop, D, 2014)*



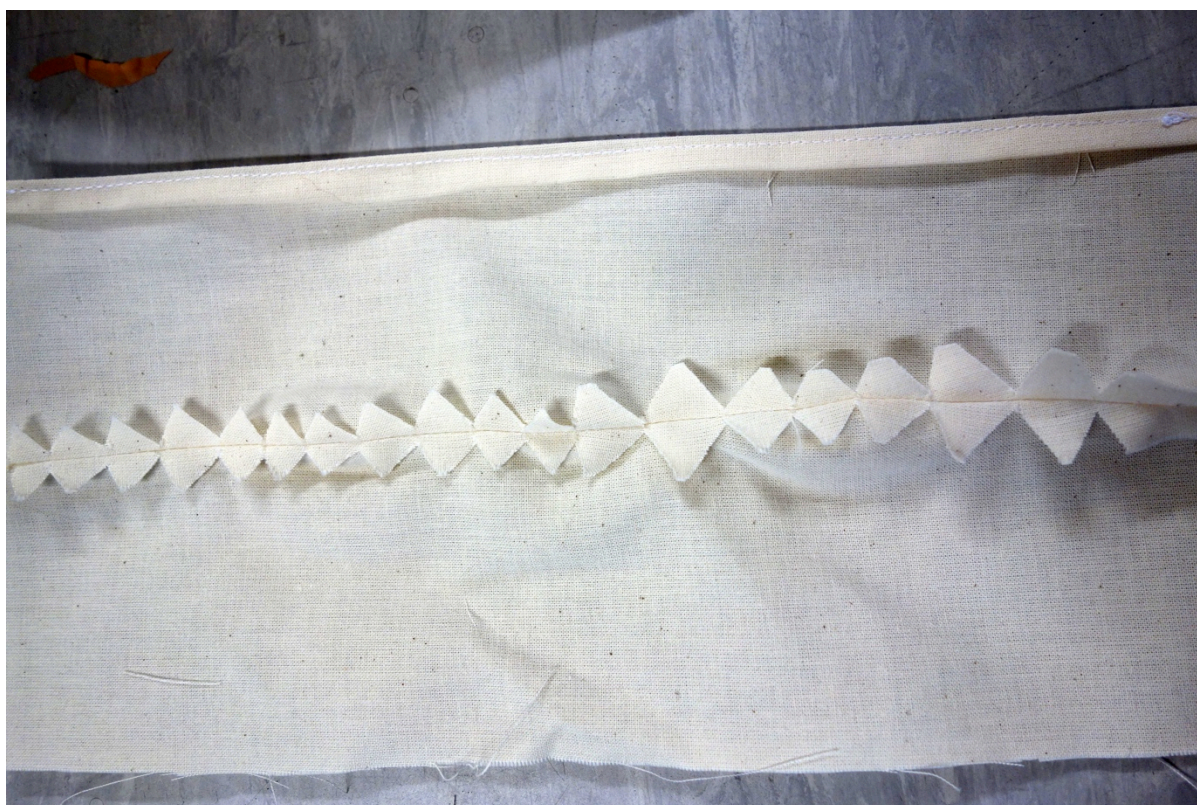


*Figure 8: Students engaging with resources during sessions (Allsop, D, 2014)*



*Figure 9: Curved 1cm open seam (Allsop, D, 2014)*





*Figure 10: Straight 1cm open seam (Allsop, D, 2014)*

In considering general reflections on the year groups from the initial observation in the year 13/14 to the main observation of the year group in 14/15, the researcher had not fully considered the fact that the general characteristics of certain year groups could be dramatically different in terms of strengths and ability levels and the challenges of working independently. As a consequence, the notes from the pilot study which were conducted with the 13/14 year group were, to some extent, inadequate as the cohort from 14/15 had different learning styles and levels of ability.

### **5.6.3 Questionnaire results**

The series of questionnaires issued after each session gave students the opportunity to evaluate the techniques implemented into the three sessions. In the questionnaires, each sample was analysed for its potential effectiveness and engagement (see questionnaire analysis appendices: 6 and 7).

A total mark of 85 marks could be received for each individual sample; this mark equated to the amount of students participating in the study (17) and the maximum mark that could be achieved from a rating scale of 1 (not interesting) to 5 (very interesting,). The value of the answers to the total sum of questions (appendix 6: student questionnaire questions weeks 1,

2 & 3) was then added. Results of the popularity of each technique are highlighted in Figure 11. Subsequent analysis is also available to view in (appendix 7: student questionnaire analysis selection spreadsheets). In Figure 11, the red bars indicate the ‘creative’ sample range and the blue bars indicate the ‘technical’ sample range of the 33 techniques over three sessions.

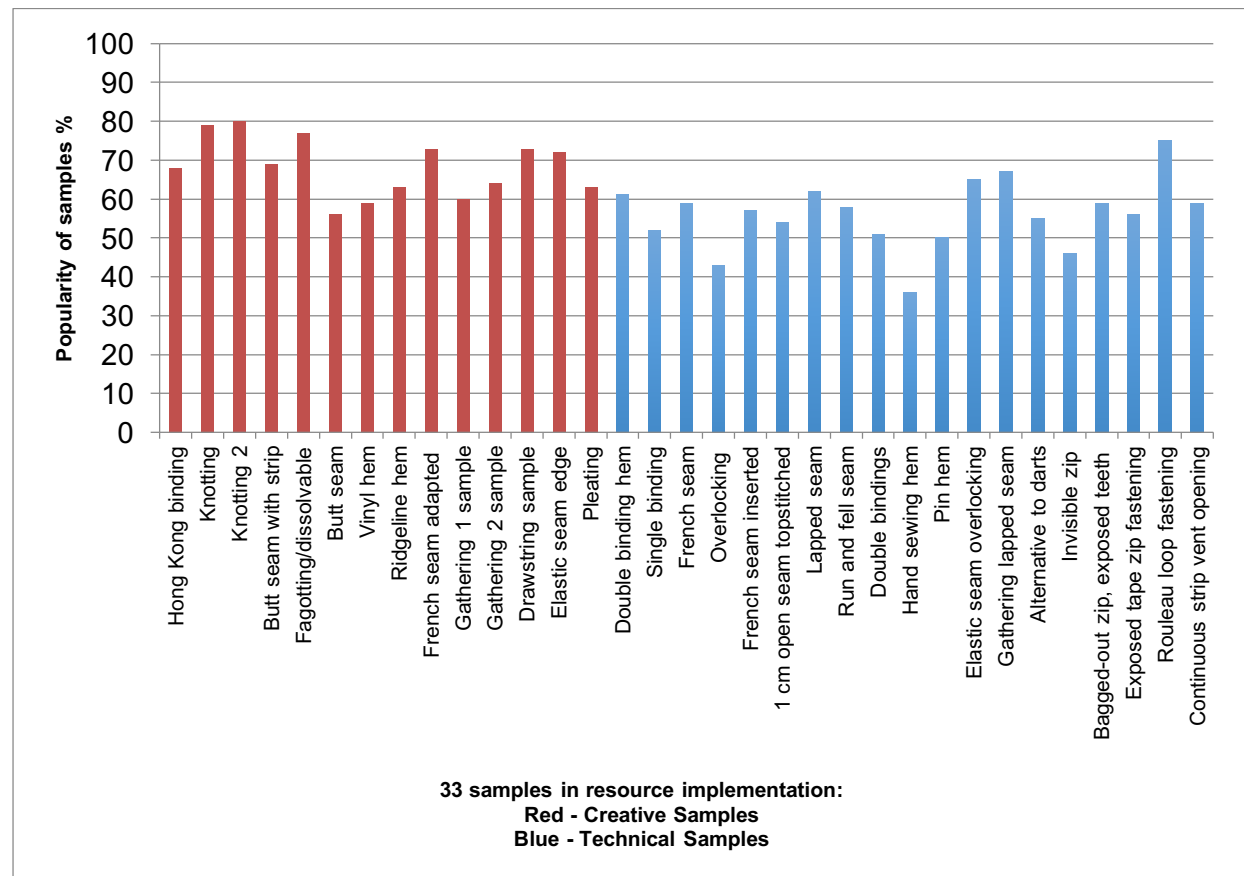


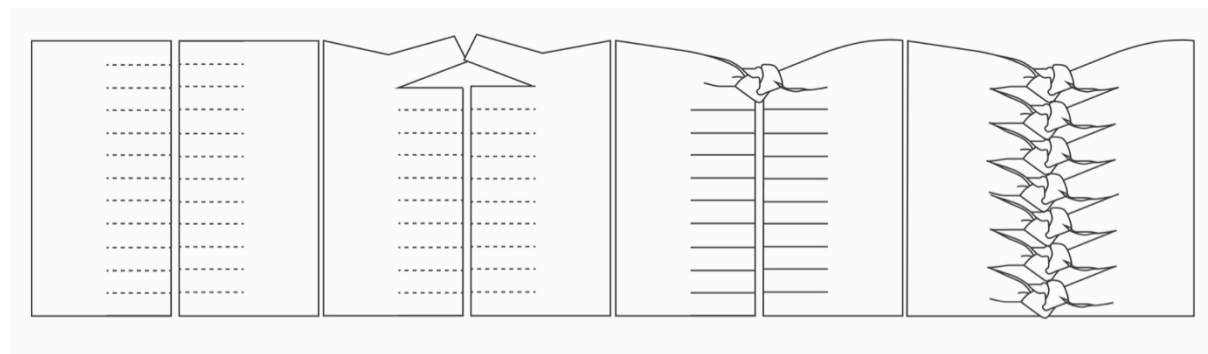
Figure 11: Popularity of resources implemented over weeks 1, 2 & 3 of observations (Allsop, D, 2014)

#### 5.6.4 Popularity of samples in resource tool

In analysing the results from Figure 11, the most popular techniques among the range of 33 samples appeared to generally be from the ‘creative technique’ group, in particular, the knotting samples. These particular samples (Figures 18 & 19) were inspired by the fagotting samples observed at the London College of Fashion archive (Figure 20) and were adapted to a low-level skill for the student experiment. The production of this technique involves very minimal skill and equipment in terms of sewing; in fact, this sample only requires scissors to cut and snip into fabric and to join the strands together with a series of hand-tied knots, therefore the technique could be achieved very easily with minimal guidance, or memory to

recall the stages of construction (Figure 12: knotting instruction diagram). This low-level skill was by far the easiest to recreate, as it required no hand or sewing machine skill at all. Therefore, it was surprising to discover that was the most popular technique for students during this experiment.

Of the two versions, the bias cut knotting sample was the most engaging technique – perhaps due to the gingham fabric choice over calico. This sample received a total score of 80/85 for engagement and 12/17 students stated they had replicated this technique in some form during the experiment.



*Figure 12: Knotting instruction diagram (Allsop, D, 2014)*

From the results, it is fair to assume that in general the ‘creative’ samples were more popular and engaging for students. This is perhaps due to their aesthetic values and the ease in production of these techniques compared to the ‘technical’ range, as they were all relatively easy to produce independently.

Another popular technique was the faggoting dissolvable sample, which gained a total of 77/85 marks (Figure 11). This sample (Figure 21) was inspired from the lace collar (Figure 20), observed at the LCF and M&S archive. This was again adapted to a lower-skilled creative version. Similar to the knotting and gathering samples, this technique required an emphasis on more creative methods of stitching and not necessarily memory to recall stages of a process – for example, the stages of inserting a zip. This particular sample required cold-water dissolvable film and stitching to link fabric together.

From the results of this testing, there appears to be a pattern to suggest that the more creative techniques, that required individual interpretation instead of recalling stages of a process, were the most popular for students to recreate during sessions. This would suggest that, in order for students to engage with more difficult technical samples, there needs to be some kind of creative or aesthetical link to engage them in the process, or as Lawson (2004)

discussed in *How Designers Think*, a way of linking short term memory to symbolic, creative references.

Interestingly, on a similar high-rating scale from the 'technical' sample group was the rouleau loops fastening (Figure 22), which was rated the second most skilled technique from the archive visits, scoring 8/10 (Figure 2). This was adapted from the French shirring sample at LCF archive (Figure 23). The rouleau technique was adapted for the student resources as illustrated in Figure 22.

The rouleau fastening resource received the third highest score during the three weeks of testing, with a total of 75/85 marks gained (Figure 11). Comparing this result to the techniques students most replicated, analysis indicated that only 8/17 students tried to recreate this technique in some form. It is unclear why only 8/17 students replicated the technique when they rated it so highly in terms of popularity. Perhaps the unwillingness to recreate this technique independently could be down to the difficulty in achieving it accurately. Similarly to the binding samples, bias fabric lengths needed to be pre-cut. Moreover, memory was required to recall the stages of construction and the use of measurements were needed to judge equal distances for the delicate, awkward loop positioning.

In the assessed student sampling work, this technique was adapted with the use of stay tape acting as the 'spaghetti strap' loops. Students generally avoided the difficult cut and bag-through stage of the bias-cut strips to create the loops (effectively, one of the most difficult stages of construction for this sample) by using various adaptations such as stay tape, trims and types of elastic.

This appears to show unwillingness or lack of understanding in using the resources to create considered sampling reflective to the resources shown, yet shows creative initiative and independence. Avoiding the difficult stages of these sample techniques really outweighed the effectiveness of the aim of this resource, as students did not really engage with the essential stages required to recreate this fastening type.

Linked to the idea of students preferring the creativity in sampling as opposed to the more technically skilled versions, the binding samples were rated as the highest skilled of the resources, receiving 10/10 in Figure 2 and Table 18.

This again supports the idea of students preferring the creative skills, as this technique was rated rather unfavourably in Figure 11, receiving 52/85 marks. This suggested that the

difficulty in achieving the technique was off-putting as only 6 of the 17 students replicated this finish and the samples created in most of the student interpretations were poor in terms of accuracy. Figure 28 illustrates a low-quality binding representation.

Again, the difficulty in achieving an accurate representation of this sample, using memory to recall certain stages of construction, or the fact that further cutting of bias binding would be required, seems to indicate that students were in some way unwilling to recalling stages of the technique – or to use their own initiative to create adequate versions.

Of the 33 techniques introduced over the three sessions, there were some other interesting assessments. The elastic and gathering samples (Figures 31, 32 & 33) were inspired by garments from both the LCF and M&S archives (Figures 29 & 30).

Students investigated ruching and gathering fabric with elastic trim, and results from questionnaire findings demonstrated these samples as highly engaging, gaining marks of 72/85, 73/85 and 72/85 retrospectively (Figure 11). Like the knotting samples discussed above, the elastic and gathering samples were intended as moderately simple techniques and produced quick, adjustable, aesthetically creative finishes. During the observations, the majority of students did not understand how to use elastic effectively. The simple, commonly considered basic process of stretching elastic and machine stitching it securely onto fabric was surprisingly challenging for the majority of students to replicate. This is noticeable in the assessment of student sampling, as in Figures 34, 35 & 36

As results suggest in Figure 11, the least favourable techniques were the ones that required a level of skill, such as understanding or remembering sequences of construction, or the skill level required to achieve more accuracy in results. The less favourable examples in this category were the hand-sewn hem, overlocking types and the insertion of an invisible zip. These techniques all required some type of advanced technical skill to achieve effective representations, often with little room for innovation or error in the finish.

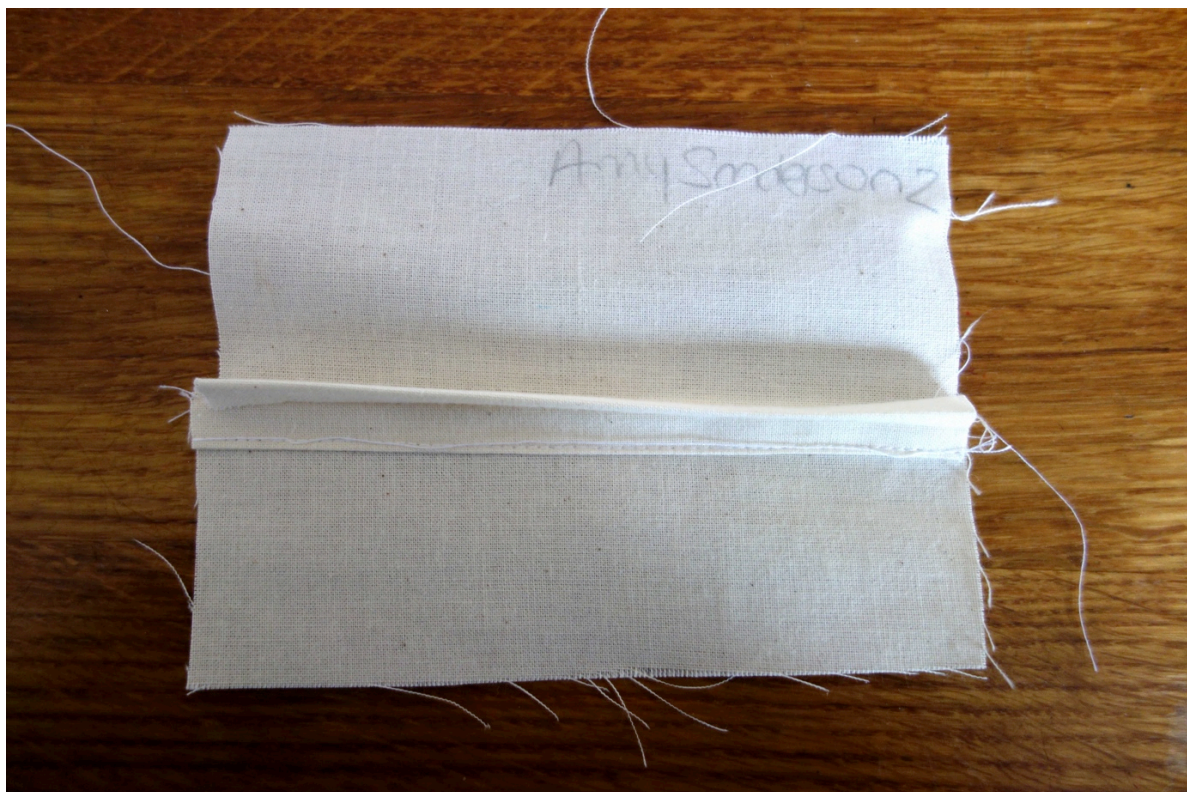
The darts and pleats sample was also a technique requiring a good deal of skill to create, it was inspired by tacking tucks from a lined tailored jacket at the LCF Archive (Figures 37 and 38). This sample was included to help students understand the alternative uses to darts, such as recognising that volume could be transferred into panels to eliminate bulk fabric, or that box pleats or other interesting folding techniques could be used instead of darts to enhance the look and appeal of garments. Students generally do not consider that a huge dart could be modified to a panel line, or presented as a type of pleat instead. From the



results (Figure 11), we can see that this technique received a low rating of 55/85 marks – perhaps because the technique required students to be fully aware of the use of darts in clothing prior to the sampling. Also, the fact that the sample was flat and square, not a three-dimensional shape, perhaps made it more difficult for students to appreciate the connections to clothing. The three-dimensional aspect of sampling has been addressed in the discussion section of this thesis, as this is a recommendation for improvements to the effectiveness of resources.

One of the least interesting techniques for students was the invisible concealed zip (image 17), rating just 46/85 marks (Figure 11). This was one of the most technical samples to achieve out of the full range of samples and it is not often that students can achieve a professional finish to this zip type without the assistance of technical support. With this said, the memory involved in recalling stages of the zip technique could be the main reason for the low response.

It was interesting to observe that the French seam and invisible zip samples were deemed less engaging from test scores, receiving 59/85 and 46/85 respectively (Figure 11). There were minimal accurate interpretations of the French seam, as some students chose to create the false version – in which a larger seam was taken, folded over and topstitched. Figure 13 highlights this.



*Figure 13: False French seam, student example (Allsop, D, 2014)*

In reviewing the invisible zip sample, it is clear that no students recreated this technique as part of their sampling. Perhaps the skills required to perform an accurate representation were too difficult to remember from past demonstrations, without the aid of technical guidance from staff. Interestingly, it would appear from results of the popularity of resources in Figure 11, that memory and skill in recalling stages of the technical samples, including the zip insertion, binding, overlocking and pin hems, appear to be the less popular choices. The more creative and easy to interpret samples – such as knotting and faggoting – appear to be the most popular among the samples.

### 5.6.5 Results from assessment of student work

As discussed in the methodology section, there were two tests conducted per session over the three weeks documented to highlight the results from student sampling. Figures 14, 15 and 16 outline the results from the testing over three weeks of sessions.

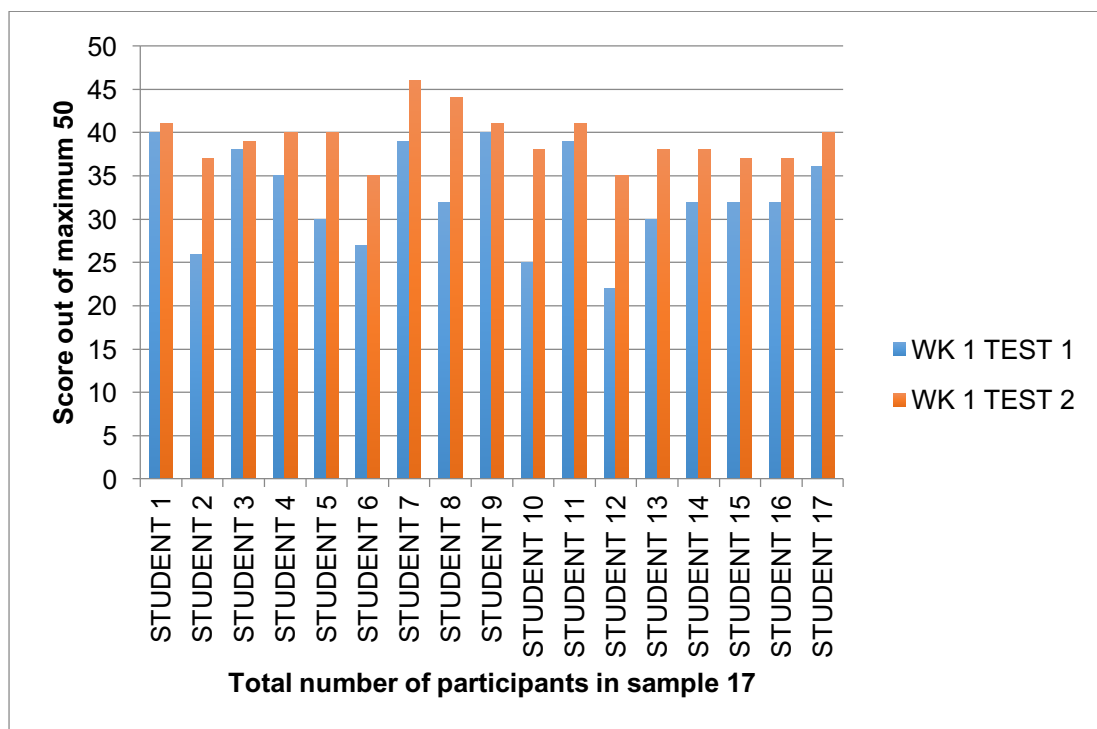


Figure 14: Week 1 tests 1 & 2 Category: seams finishing and hem types (Allsop, D, 2014)

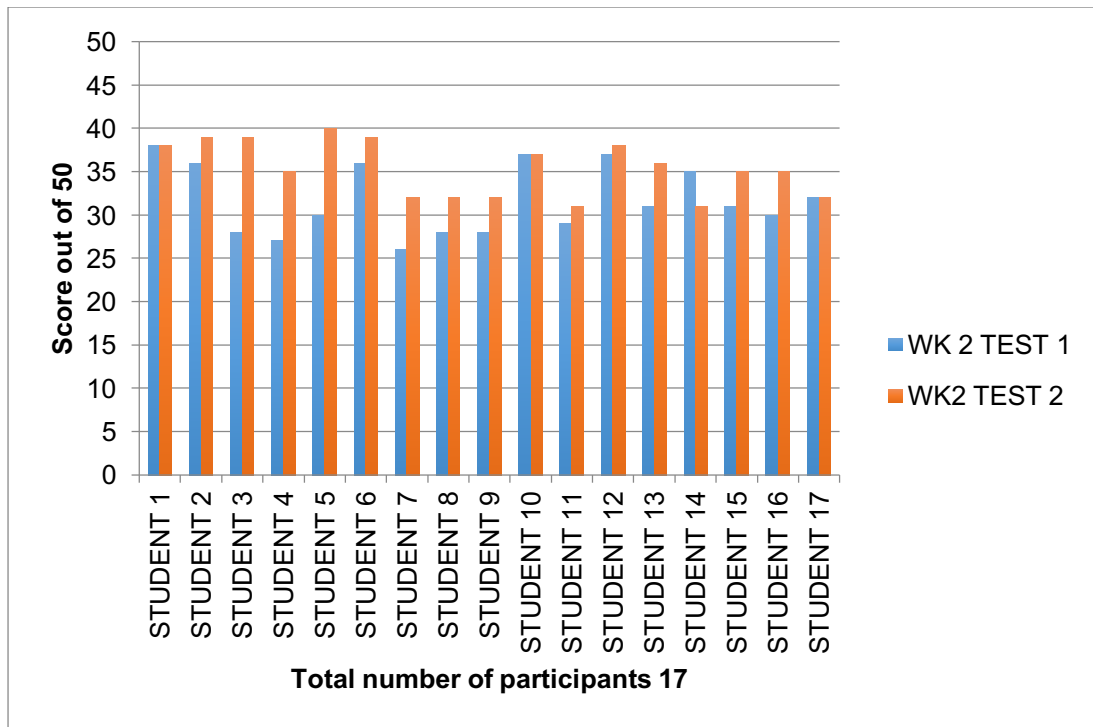


Figure 15: Week 2 tests 1 & 2 Category: pleats, folds and gathering types (Allsop, D, 2014)

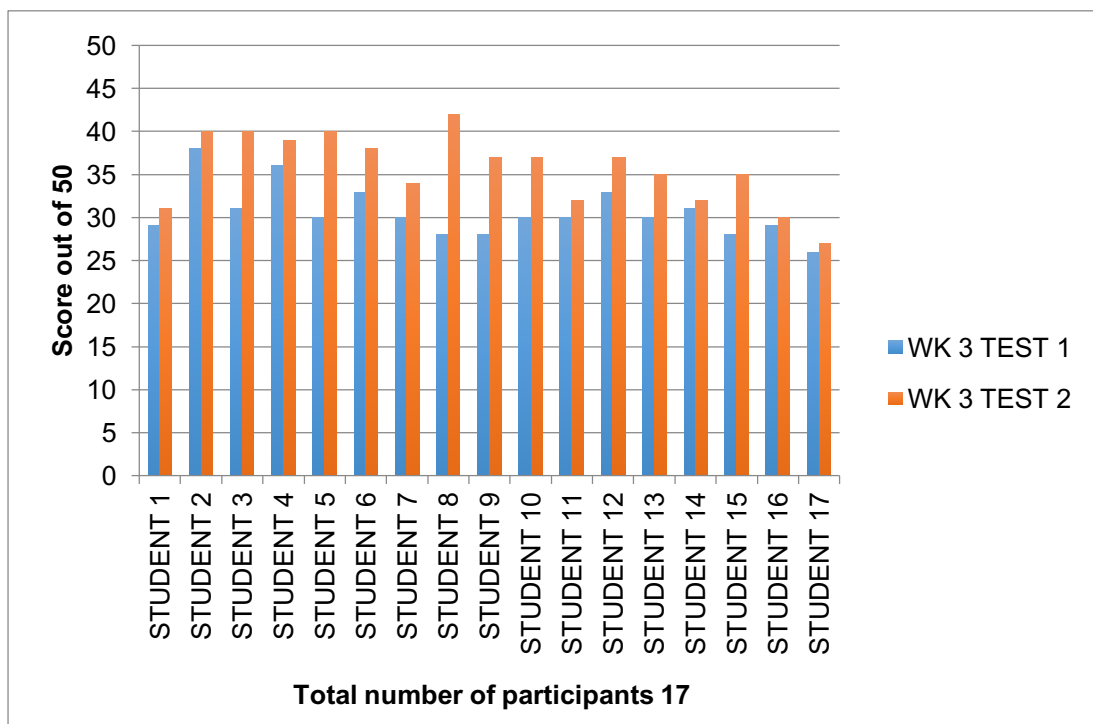


Figure 16: Week 3 tests 1 & 2 Category: fastening technique types (Allsop, D, 2014)



There is a clear indication that all students improved the quality of sampling after resource implementation from test 1 to test 2 for each session. This positive outcome provided evidence that the resources implemented enhanced the work of all students tested over the three sessions, yet there are contradictory results from individual questionnaire comments. This issue raises concerns around the effectiveness and ‘engagement’ of the resource implementation. Individual student perspectives have been captured and analysed in Figure 17.

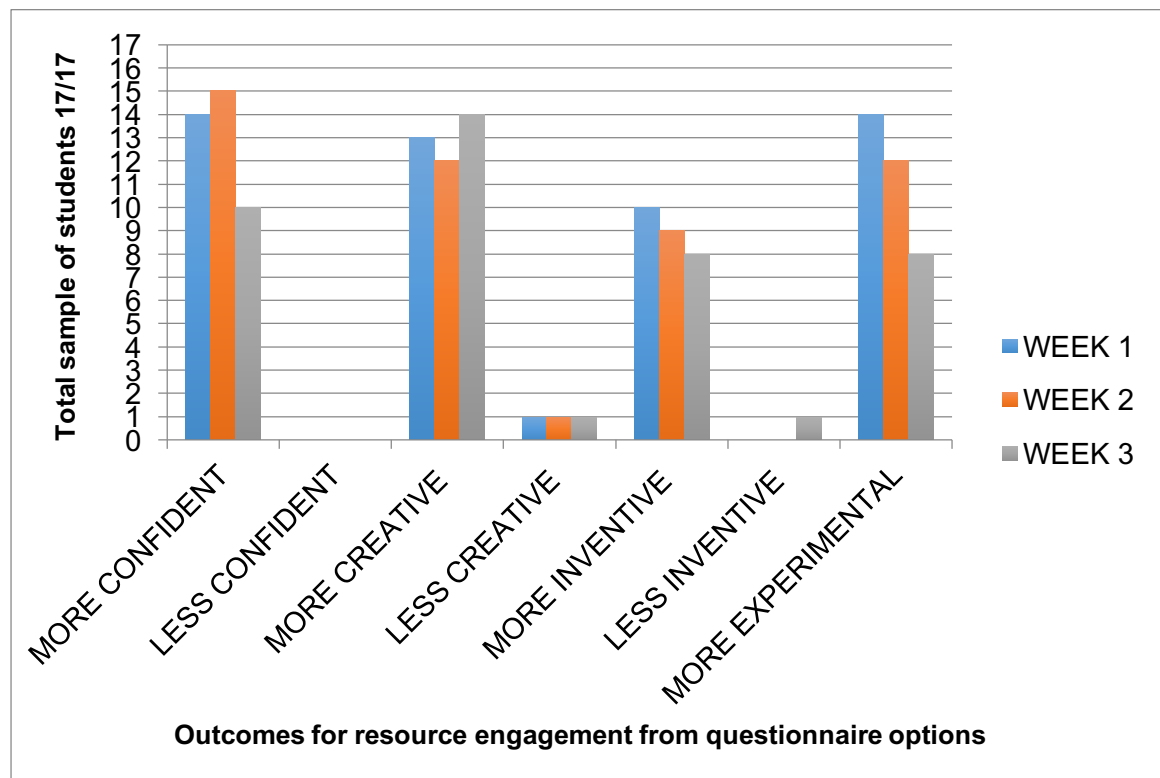


Figure 17: Questionnaire results ‘engagement with resources (Allsop, D, 2014)

### 5.6.6 Results of the student questionnaire survey after resource implementation

The general results would indicate that the majority of the 17 students became more confident, creative, inventive and experimental with their sampling techniques during weeks one and two. This was successful in terms of recognising positive outcomes after the implementation of the resource tool.

For each question in week three, the results are lower at each question option – except for the ‘more & less creative’ section. This could suggest that, as students continued with sampling throughout each week, some may have perhaps felt that their skills were more limited than they had initially considered. As a consequence, some students might have felt

less confident, inventive or experimental during sampling. Results could also suggest that, after a third week of sampling, students may have felt less encouraged to be experimental as they might have felt limited to work within the boundaries that the samples dictated. The samples may have also required a level of technical ability, which some students might have struggled to achieve with their current abilities.

Consequently, these issues could have contributed to some students feeling less confident, as certain expectations through testing might not have been possible.

In further analysing the results, there was a noticeable peak in the second week during the implementation of the 'pleats, folds and gathering types', in which students generally seemed to feel more creative. This was perhaps due to the nature of the samples, and the fact that they could be achieved more creatively (as opposed to more technically as with the seams selections in week one and the fastening samples in week three). These results appear to highlight the fact that the students in this experiment preferred the more creative resource samples. This is interesting because it appears to show that the students like to explore techniques on a more independent level. When referring back to Figure 11 - popularity of resources, it is clear that the red bars (which indicate the creative samples in the experiment) were more popular collectively in comparison to the technical samples which are indicated by the blue bars.

The samples implemented into week three were purposely more highly skilled in comparison to weeks one and two, helping to build an advancing level of skill over the three sessions. These resources included variations of zips and fastenings. As the zip variations were the most technical of the range of samples, these techniques required students to use and recall memory to work through logical and sequential orders of each process. This could explain why the peak in confidence and creativity was apparent during week two. Again, this reinforces the theory that the majority of students in this experiment enjoyed sampling, which required creative interpretation, such as the pleats, folds and gathering types in week two. These types of samples required no set expectations or sequence of order for the resulting finish, therefore could be achieved without staff assistance.

The results could also suggest that some students might have become less confident and creative when trying to achieve more technical samples. Interestingly, as discussed, one out of 17 students per week actively recorded that the resource implementation discouraged creativity, inventiveness and experimental aspects of sampling. These students generally commented that the particular range of resources allowed for less individual exploration. This perhaps suggests that the experiment in itself was limiting, or perhaps there was not a clear understanding of the tasks to be executed.



*Figure 18: Knotting sample 1 straight of grain (Allsop, D, 2014)*

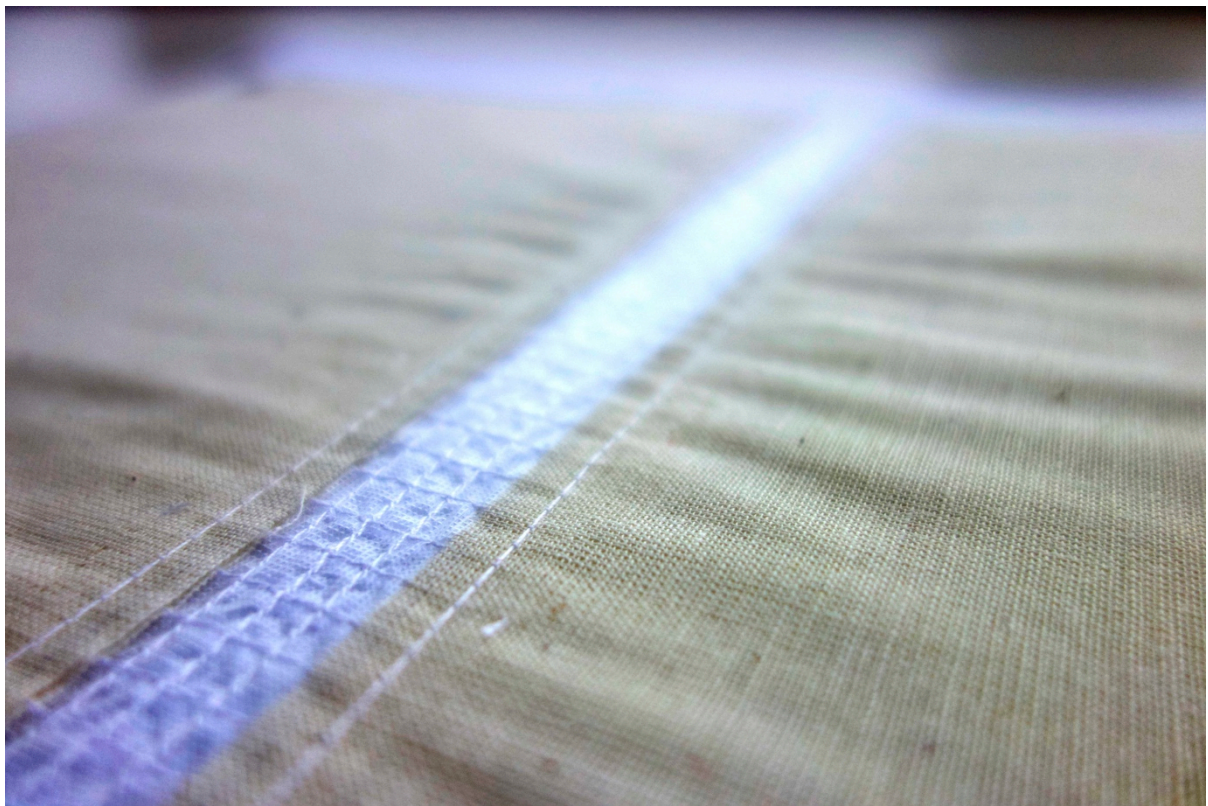


*Figure 19: Knotting sample 2 bias cut (Allsop, D, 2014)*





*Figure 20: Faggoting sample at Hester Borron Archive, LCF July 2014 (Allsop, D, 2014)*



*Figure 21: Dissolvable film faggoting sample (Allsop, D, 2014)*





*Figure 22: Rouleau loop from student resource tool sample (Allsop, D, 2014)*



*Figure 23: Rouleau loops & buttons blouse Hester Borron Archive LCF July 2014 (Allsop, D, 2014)*



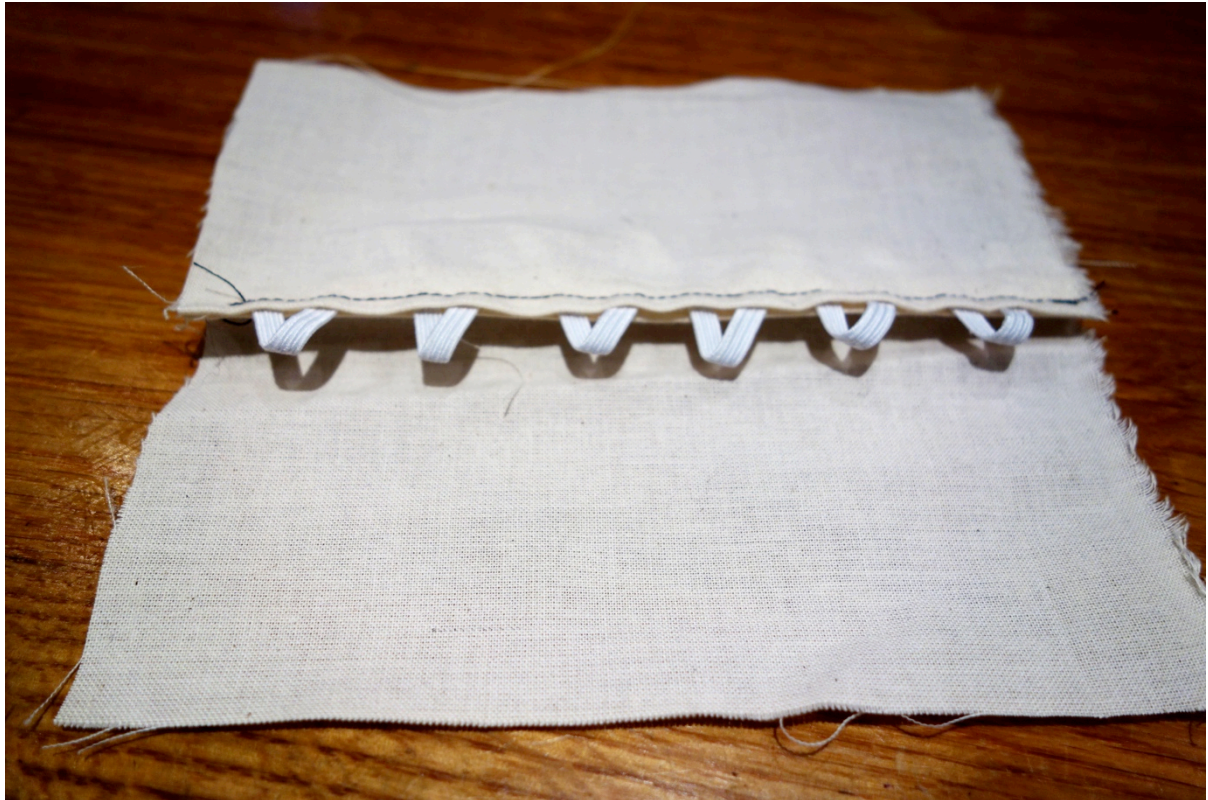


Figure 24: Student example, stay tape rouleau loops (Allsop, D, 2014)



Figure 25: Student example, floral trim rouleau loops (Allsop, D, 2014)



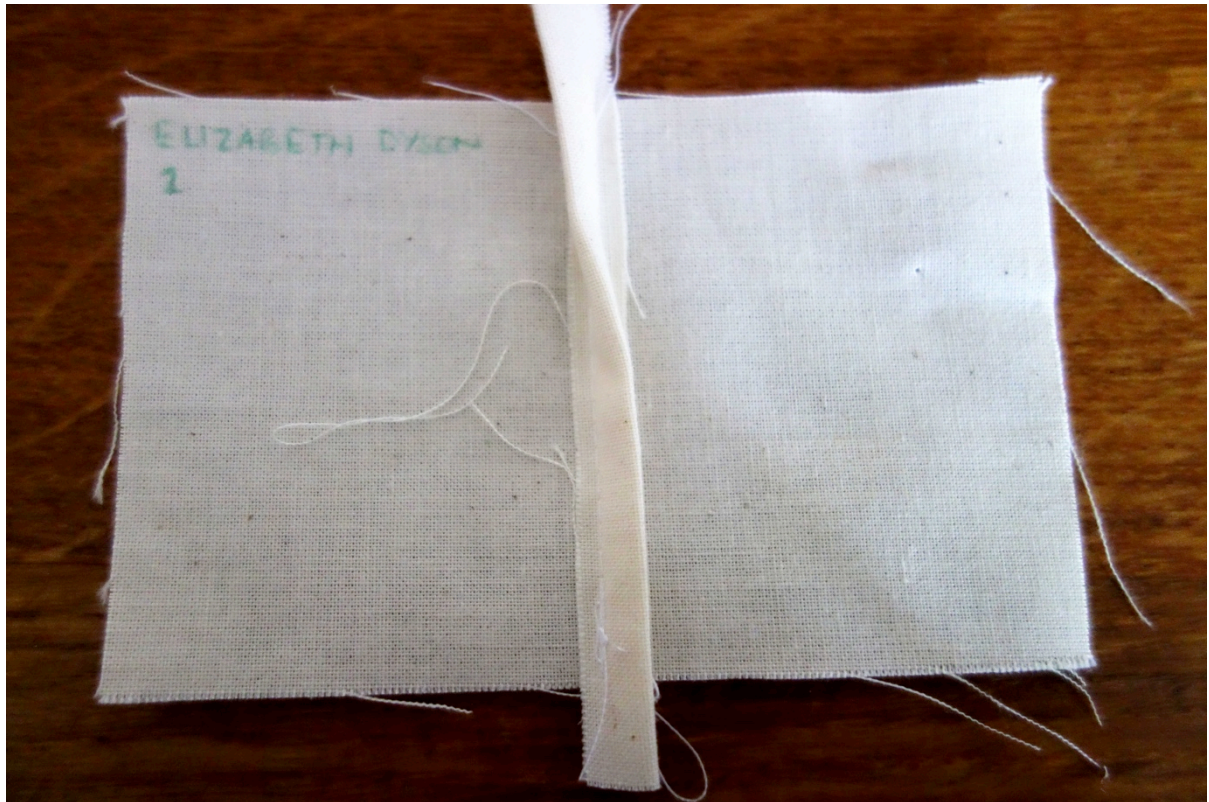


*Figure 26: Student example, elastic rouleau loops (Allsop, D, 2014)*



*Figure 27: Single binding sample Hester Borron Archive LCF July 2014 (Allsop, D, 2014)*





*Figure 28: Example of binding – twisted as not cut on bias, and raw edge exposed (Allsop, D, 2014)*



*Figure 29: Shirring elastic blouse, Hester Borron Archive LCF July 2014 (Allsop, D, 2014)*





*Figure 30: Gathered ruffle detail T42/11 blouse, M&S Archive March 2015 (Allsop, D, 2014)*



*Figure 31: Drawstring gathering from student resource tool sample (Allsop, D, 2014)*





*Figure 32: Elastic gathering from student resource tool sample (Allsop, D, 2014)*



*Figure 33: Gathering from student resource tool sample (Allsop, D, 2014)*





*Figure 34: Elastic student example – inadequately distanced gathers (Allsop, D, 2014)*



*Figure 35: Elastic student example – not enough stretch (Allsop, D, 2014)*





*Figure 36: Elastic student example – not enough stretch 2 (Allsop, D, 2014)*



*Figure 37: Alternatives to darts from student resource tool sample (Allsop, D, 2014)*





*Figure 38: Tailored jacket lining tuck, Hester Boron Archive LCF July 2014 (Allsop, D, 2014)*



*Figure 39: Invisible zip fastening from student resource tool sample (Allsop, D, 2014)*





*Figure 40: Zip fastening from student resource tool sample (Allsop, D, 2014)*



*Figure 41: Exposed zip tap, topstitched zip from student resource tool sample (Allsop, D, 2014)*

### 5.6.7 Significance of resources

As students were asked to gauge their sewing ability before and after the experiments over the three sessions, there was a noted increase in ability levels from the intermediate to advanced bands for the minority of students. From the results in Figure 42, it is evident that 9/17 students believed they were operating at an advanced sewing ability level before the resource implementation. After the resources were implemented, 11/17 students believed they were operating at an advanced level sewing ability, potentially highlighting that two students' sewing abilities had further advanced as a result of the implementation. (Figure 42 and Appendix 6: student questionnaire analysis).

From the outset of these results, it was surprising to learn that a large percentage of the group already believed that their sewing abilities were at an advanced level at this stage of the course. Being aware of the general standard of sewing work produced at a second year intermediate level, the researcher felt this was not the case and therefore considered whether students were fully aware of the definitions of each sewing category. It would appear that the simplistic categorisations of the four areas, which included *basic*, *intermediate*, *advanced* and *expert* classifications, might have benefitted from further description to ensure students were able to categorise themselves accordingly.

At the beginning of this experiment, the researcher would have considered that the majority of second year students were at an intermediate or basic level of ability, so it was interesting to see the expectations of some students' self-categorisations to be so advanced. This suggests that perhaps the length of time in which students were given to experiment with the sampling was too limited to make a significant impact on their learning. In reviewing this analysis of sewing ability levels, it would seem that there is room for further development in the style and detail of resources, as well as the timescales and complexity of sampling that could allow for more significant results in further research development around this theme.

From the results, the researcher had also anticipated that more students would have progressed on from a lower to higher banding after the sampling implementation. However, this was not the case. When combining the overall marks from the 17 students over three weeks, in the final week of testing there was quite a large decline of overall marks in terms of quality of sampling. It appears that, as the techniques in sessions became more advanced, the results for each student were generally lower. In Figure 43 the testing results from the 17 students over each week have been accumulated to give an overall total impression of assessment marks per session.

Table 15 highlights how students could receive a total of 50/50 marks for the set of samples they created over the three weeks of experimentation. In Figure 46, the 17 students' total marks out of 50 per week have been added together to give an overall total group score. In week one testing, students on a whole received a total of 1220 marks – making this the highest week and category. In the second week, the total group received 1140 collectively, and in the third week the students received the lowest ranking of 1130.

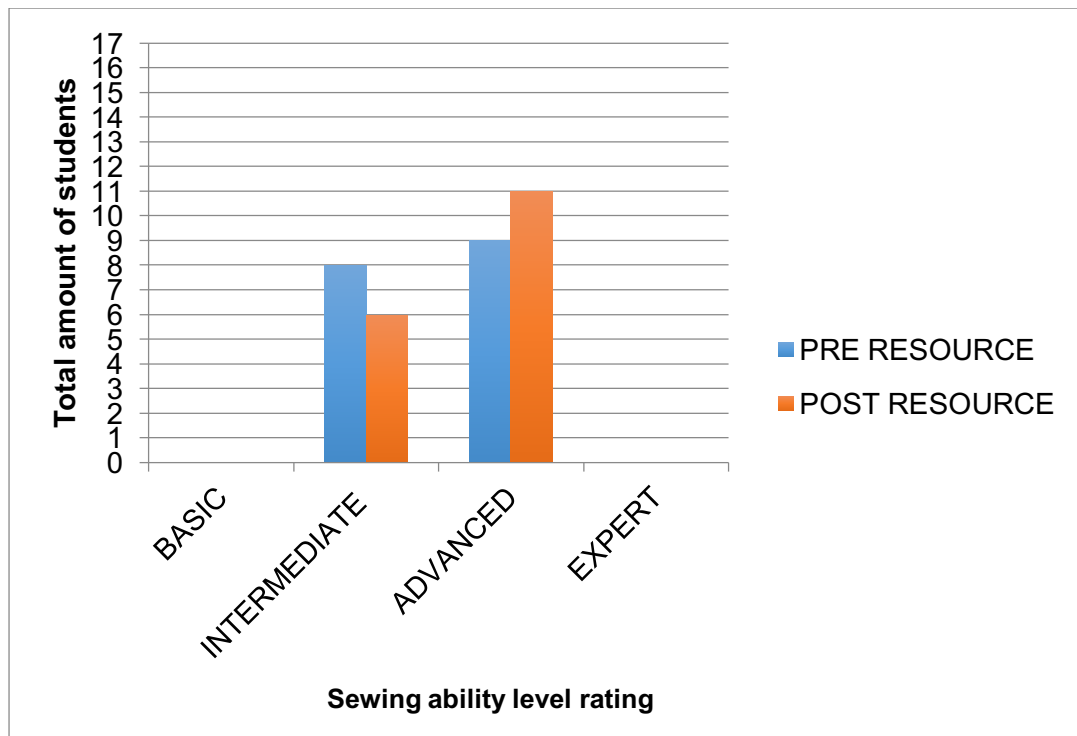
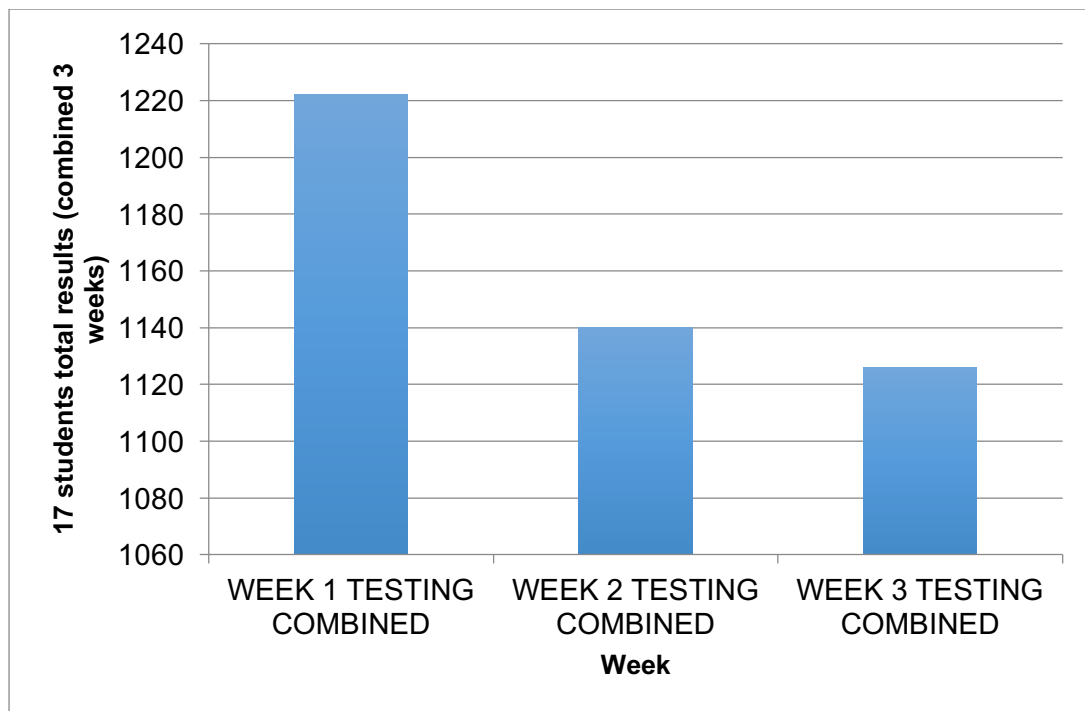


Figure 42: Sewing ability level pre / post resource implementation (Allsop. D, 2014)





*Figure 43: Combined results of 17 students sampling over three weeks (Allsop. D, 2014)*

It is noticeable in 'week one combined testing' that the collective results from the 17 assessed student samples were considerably higher comparatively against weeks two and three. There are perhaps a few reasons for this; one is that students might have been more engaged in the testing, as this was the first of three sessions of experimentation. Therefore, they might have found the resources in the first session to be more successful in aiding their development. Alternatively, perhaps students felt most confident with this range of samples because they were all based around seam adaptations, which are the basic and fundamental foundations when learning how to sew with fabric.

It is worthwhile to note that the dramatic change in assessment results throughout weeks one, two and three of testing highlights the overall effectiveness of the range of samples inducted into each session. The results suggest that if further developments to the resource implementation were made, additional samples would need to be developed in fastening and construction techniques and in the use of darts, tuck and pleats in clothing to allow students to become more confident with these skill areas.

In order for this type of sample testing to become more successful as learning resource in the future, it appears that the biggest factors for consideration are:

1. The timescales for the implementation of resources into teaching.
2. The type and style of the selection of sampling.

In this particular experiment, both timeframe and resource type, to some extent, were perhaps limited as they did not appear to have a considerable impact on students' advancement of sewing ability. However, this does not fully disrepute the experiment as unsuccessful, as there were two students who noted an improvement in their ability as a consequence of the testing. Therefore, this is a positive accolade to the resource tool implementation in this instance.

#### 5.6.8 Enjoyment of fashion curriculum subject areas linked to career interests

In Figures 44 and 45, students were asked to indicate their preference of the following fashion curriculum areas; sewing, pattern cutting, draping on the stand and design. Students were also invited to identify future career aspirations from; sewing, pattern cutting, draping on the stand, design and technical categories. The questions, which were linked to potential subject enjoyment and career interests, related to opinion on the skill gap from earlier literature regarding industry perspective – which recognised a decline of career roles in production.

Asking students to rank their engagement with these particular subjects against their employment preferences was a measure by which to recognise potential patterns in data. (Appendix 8: pre and post resource questionnaires).

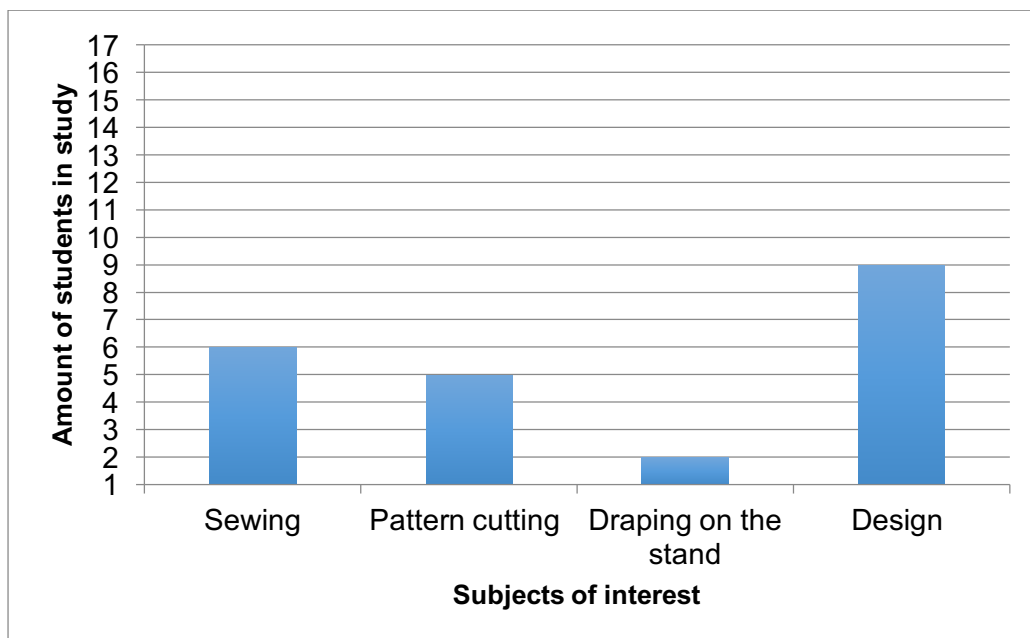
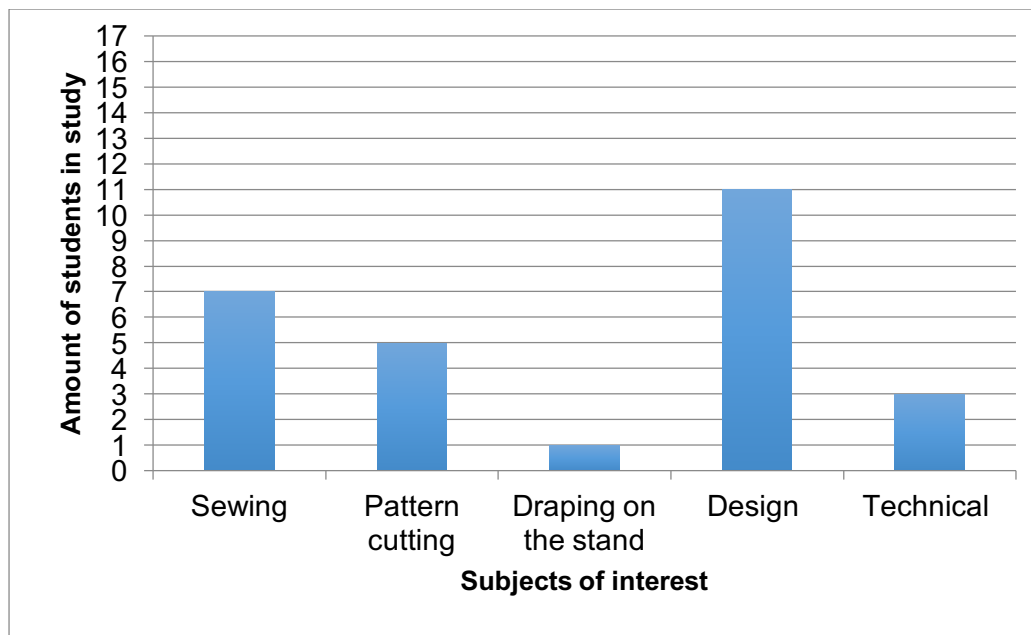


Figure 44: Value of interest of subjects; questionnaire responses from 17 students (Allsop. D, 2014)



*Figure 45: Career interests; questionnaire responses from 17 students (Allsop. D, 2014)*

Interestingly, results from the surveys indicate that design was rated highest in both categories for subject enjoyment and career interests – which is understandable as students involved in the testing were fundamentally enrolled on a design course. However, and rather surprisingly, sewing takes precedence over pattern cutting, technical and draping on the stand, suggesting that these subjects were less interesting as potential career options. In support of objective four in building a framework for increased enjoyment of garment construction and clothing manufacture skills, this response is interesting, as it suggests that engagement in sewing is valued more significantly in comparison to pattern cutting as both a potential career option and general interest area. Another factor in the ranking of sewing over pattern cutting could also be due to students not fully appreciating pattern cutting at this stage of the design course, due perhaps to its complicated nature.

From the broad categorisations of each subject and the fact that design takes precedence in each category, it is interesting to discuss what students consider as the main categories in Figures 44 & 45, for example, what students define as ‘design’ in terms of category distinction. In the opinions from manufacturers there was the suggestion that students were not fully aware of the elements which encompassed design or production roles when considering employment options, so this could be a similar assumption in terms of the authentication of results from Figures 44 and 45.

In reality, the likelihood is that, due to limited employment based experiences at this point, most students could label ‘design’ as simply sketching or sketchbook development, trend

analysis and design development. These elements often require minimal technical awareness in terms of specifying the method of construction for garment design.

Looking back to the focus group comments, it was apparent that some students described the design approach in the majority of second year projects as more creative, and that two-dimensional design development did not require the construction of a full garment or outfit.

I think now as well with second year it's just design projects at the moment, we can be a bit more creative. But I think when its final year, when you're actually designing, you'll be thinking "I actually have to make this", so you're not going to go over the top... you'll know your ability and what you can do, kind of thing. There's no point doing something really complicated if you know you can't do it. Participant 1: 13/14  
Focus

Interestingly, the categorisations of 'design projects' and 'designing' were described as two separate meanings from this response, which highlights that the simplistic descriptors of each category might have been limiting for students when making considered distinctions.

Another observation from data analysis is in the results from the combined assessment of student sampling over three sessions. Figure 46 maps the results of each student's sampling over the three weeks in descending order and the red bars indicate those students who listed sewing as their most enjoyable subject from the questionnaire responses.

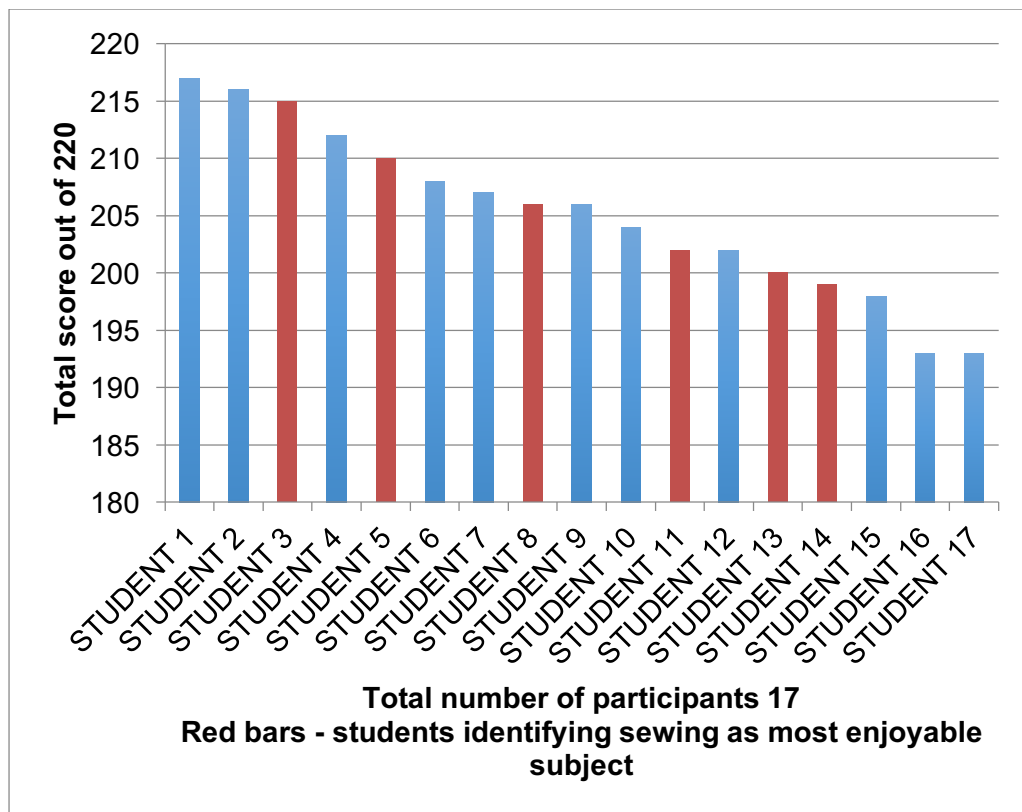


Figure 46: Highest to lowest scores in assessment of 17 students' sampling students (Allsop. D, 2014)

#### 5.6.9 Connections between career aspirations and manual skill

It was anticipated and considered that there might have been some connections between career aspirations in the manufacturing area and strong manual dexterity in sewing skill; mainly that stronger sewing skill would lead to greater enjoyment of the subject. Through testing it appears that there were not strong links – as the two students achieving the highest results in the student experiment, showing the strongest dexterity in skill and control in sewing, selected design as an overall subject of interest and career choice. Of the 17 students, student 1 and student 2 received the highest scores of 217 and 216 retrospectively.

Having such competent sewing skill scores, it was interesting to note that both students highlighted design alone as their only enjoyable subject in Figures 44 & 47. These results suggest there are no apparent connections between strong sewing skills and enjoyment of design as neither student expressed any career interests in this area.

There are, however, some useful observations which can be made between the enjoyment of sewing as a subject and average sewing skill ability. During the testing, there were six students who identified sewing as their most enjoyable subject (Figures 44 & 45) all of whom

received assessment scores in the medium banding between 215-199 (Figure 46). Although these students did not receive the highest assessment scores during the experiment, their skills were judged at a medium sewing competency level. These particular students had themselves, in previous questionnaires, identified their own sewing ability at either an intermediate or advanced level (Figure 42 & 47).

Q1. PRE RESOURCE - your sewing ability level is at?	STUDENT 1	STUDENT 2	STUDENT 3	STUDENT 4	STUDENT 5	STUDENT 6	STUDENT 7	STUDENT 8	STUDENT 9	STUDENT 10	STUDENT 11	STUDENT 12	STUDENT 13	STUDENT 14	STUDENT 15	STUDENT 16	STUDENT 17	RESULTS
Basic																		0
Intermediate				1	1				1		1	1			1	1	1	8
Advanced	1	1	1			1	1	1		1			1	1				9
Expert																		0
Q2. POST RESOURCE - your sewing ability level is at?																		
Basic																		0
Intermediate				1					1			1			1	1	1	6
Advanced	1	1	1		1	1	1	1		1	1		1	1				11
Expert																		0

Figure 47: Individual identification of skill pre / post resource implementation (Allsop. D, 2014)

Q1. What are you most interested in?	STUDENT 1	STUDENT 2	STUDENT 3	STUDENT 4	STUDENT 5	STUDENT 6	STUDENT 7	STUDENT 8	STUDENT 9	STUDENT 10	STUDENT 11	STUDENT 12	STUDENT 13	STUDENT 14	STUDENT 15	STUDENT 16	STUDENT 17	RESULTS
Sewing			1		1			1			1		1	1				6
Pattern cutting				1	1				1			1	1					5
Draping on the stand			1		1													2
Design	1	1				1	1			1			1		1	1	1	9
Q2. What do you feel is your main career interest?																		
Sewing			1	1	1			1		1	1			1				7
Pattern cutting	1			1	1							1	1					5
Draping on the stand				1														1
Design	1	1			1	1	1	1		1			1		1	1	1	11
Technical	1								1			1						3

Figure 48: Future career aspirations (Allsop. D, 2014)

It would appear that the major findings from this section relate to the ways in which students process information when learning practical skills. The more creative sampling appears to be more successful in engaging students, leading to an assumption that recalling recognised stages of a process is something students were less willing to engage with when using the resources.

Research into memory and learning creatively is an area that could be explored further, as highlighted when conducting the student experiment.

In addition, further samples could be developed to accommodate the difference in learning styles, making it easier for students to recognise stages of techniques.

From this experiment, it is fair to assume that the majority of students rated design most highly as a career interest (Figure 45). Technical roles were deemed as the most uninteresting in terms of career paths, which could reinforce the common opinions held by manufacturers that suggested that students were not fully aware of the scope of technical and production career roles. This finding could be one of the main contributing factors in the decline in popularity of technical job roles.

The students in this experiment who experienced sewing at an intermediate level did acknowledge the fact that their design creativity was limited, due to their lack of further technical knowledge.

On a weekly level, there was a recognised positive engagement with the implementation of resources, as student sampling had improved in the second set of testing during the three weeks of testing. Figures 14, 15 & 16 depict the success each week.

On a wider scale, it is relatively difficult to interpret if the resources influenced students' career interests. More significant surveying would need to be conducted.

## **6. Conclusion**

### **6.1 Introduction**

The aim of this study was to engage HE fashion design students with further garment construction knowledge and skills through the implementation of a resource tool of stitch and seam types. This section will discuss the project and results of experimentation against the research objectives.

### **6.2 Results of the study against the research objectives**

#### **6.2.1 Research objective one:**

To examine the positive and negative issues related to the teaching of garment construction techniques.

Particular conclusions from literature have identified certain positive and negative issues related to the teaching of garment construction techniques. Particular industry perspectives have considered whether or not students are being sufficiently trained for the onset of employment. There are also several findings which illustrate the difficulties that educators face in benchmarking specialised curriculum to cater for undergraduates with lacking rudimentary skills, which, as evidenced, include basic textiles skills at the onset of study (Crafts Council, 2013, p.44). Additionally, changes to teaching timeframes, funding and resources are highlighted as limiting in supporting varying undergraduate skill levels adequately (Beard & Slocum, 2005, p.299).

Conversely, selected academic opinion has questioned the significance of teaching garment construction techniques and other technical subjects within BA fashion design curriculums. Particular contrasts in opinion between educators and industry also recognise different skill assets and knowledge as significant to gaining employment, which in some aspects associates to cognitive knowledge and effective skills due to a difference in focus toward job roles between educators and employers (Romeo and Lee, 2013 p. 132). These contrasts in opinion, coupled with some evident difficulties in creating a balance of industry and creative content into the curriculum (Lyons 2011), which supports the needs of educators and employers. There appears to be a requirement for further parity and discussion between both parties.



### **6.2.2 Research objective two:**

Establish and synthesise contrasts in opinion regarding a perceived HE graduate skill gap at the onset of employment.

Although literature has established a range of views on the skills gap from an academic and industry perspective, limitations on the timeframe of this study have posed some limitations for further data analysis, which have been considered in the following sections.

The conduction of semi-structured interviews, as opposed to literature, with academic staff from other institutions could have allowed for further debate on perceptions regarding the skill gap, however this was not feasible in the timeframe.

It is evident that wider participation from a range of manufacturers would have allowed for additional and potentially varied contributions leading to subsequent data analysis.

In establishing limitations of the study regarding bias, the justification for the line of questioning, survey design and choice of manufactures used during the conduction of interviews is discussed in sections (i) - (iii).

#### **(i) Survey design – manufacturers' interviews**

The researcher had initially established garment manufacturers (adopting the NESTA code of practice) from the Let's Make It Here UK website. Ten businesses were approached via email. As there were no responses, the manufacturers were contacted by phone, securing four interviews (providing there was a visit to each of the premises). It was generally considered that face-to-face contact would be easier than filling out a survey, and the researcher also took advantage of being able to witness the businesses operating. The interviews were provisionally booked months in advance to ensure effective planning. It was appreciated that the manufacturers were extremely busy, thus allowing even 10 minutes of time seemed more than accommodating.

Of the four visits planned, two companies declared that they could no longer participate. The first manufacturer, based in Leicester, (who manufactured mainly leather goods) could no longer facilitate a visit on the date planned due to moving to larger premises. They were willing to reschedule at a later date, but this was not plausible in the timeframe of the project. This was disappointing but understandable.

The second manufacturer, based in Heanor, allowed the researcher to visit the premises but had second thoughts on contributing to the research when asked to provide signatures for data purposes. This was disappointing, as past email correspondence had included a copy of the ethics document they would need to sign on the day; this information was sent to the manufacturer well before the meeting. The company generously allowed photographs to be taken during the visit but they were not entirely useful for the project aims.

In considering the timeline for this project, it was not feasible to generate further contacts to interview. It was unfortunate that this led to a minimal number of manufacturers being interviewed and therefore imposing a limitation on the research.

### **(ii) Interview questioning style**

With regard to the interview questions it is clear that the style of questioning might have on occasion been interpreted as leading. This was not the intention. The interviewer had tried to present direct and succinct questioning about a skill gap that the manufacturers generally believed to exist. The researcher had anticipated a busy manufacturing atmosphere during the interviews and this challenge, coupled with an uncertain timeframe, resulted in direct questioning. During the interviews, it was essential that time was not wasted when homing in on the main points of study, yet on reflection this might have been construed as leading in some of the questioning and thus imposing a limitation on the study.

On this occasion, the line of questioning and informality of conversation may have introduced some bias and assumptions. Therefore, some of the survey questions and responses have been discussed in greater detail.

### **(iii) Limitations of survey questioning**

The questions of the interview survey with manufacturers (appendix 1) have been further analysed to justify the intentions and discuss the resulting bias.

*Where do you think the biggest skill gap is between new employees / designers and your industry standards?*

On reflection, this question should have followed on from an initial question that would have asked if they believe there to be a skills gap, if the answer was yes, then to ask what the gaps may be. Rephrasing the question therefore could have given the manufacturers a wider scope to initially consider the presence of a skill gap and also to specify where they

perceived a skill gap to lie. However, none of the interviewees disagreed with the context of this question, which only seems to recognise the existence of a skill gap, as established also in the literature review.

This following question could construe 'resources' as the only method to improve manufacturing knowledge, which is not the case. However, the main purpose of this study was based on the creation and implementation of a library of sewing samples. Therefore, gaining opinion on resources as a useful provision was significant. It is appreciated that the question in some respects might not have allowed manufacturers the opportunity to consider a holistic range of approaches, yet it is worthwhile to note that the significance of resources improving manufacturing knowledge is not invalidated.

*Do you think the following resources (available in sessions for university undergraduates to utilise) would help to develop their manufacturing knowledge?*

- a. A sample range including a varied range of construction processes and finishing techniques, with additional area for exploration of inventive methods?*
- b. A visual resource accessible online and available on tablets/phones/laptops to use during sessions?*

The question could have considered:

*With your experiences, what methods do you think would help students to develop their manufacturing knowledge?*

The following question; *How do you work with your employees to nurture and develop skill?* might have been better phrased as 'do'. 'How' could imply that a standard approach to employee training already exists.

The question; *With increasing use of production automated machinery, do you think the worth of hand skill is more or less valuable?* might have been better divided into two questions to avoid the assumptions that;

- Automated machinery is increasing in use.
- Automated machinery is deemed more valuable than hand skill.

However, neither of the manufacturers took issue with this question, and in fact disagreed with the statement as they felt sample units valued the worth of hand skill in the important elements of sewing, hand sewing or other skilled fine work in creating sample garments.

Another area in which question style consideration could have been more effective is in question 7:

*7. Ordinarily, how do you train your staff in using machinery?*

*Work as an apprentice? Match their skills/dexterity/sensitivity/experiences to certain machinery of areas?*

Assuming the two manufacturers already trained staff was unverified before the interviews. Yet, manufacturers would need to ensure that their employees are able to perform duties to a certain capability and a particular standard, therefore it seemed justifiable to assume this beforehand. It is also recognised that including predetermined prompts such as 'apprentice' 'matching skills' or 'dexterity' may have resulted in limiting the responses.

In summary, it is apparent that there are some weaker questions that might not have produced focused data. A more considered approach to some of the question design could have potentially gained the same responses, without introducing a bias. On reflection, there are some instances in which manufacturers may have been lead to certain responses, yet this was certainly not the intention. Furthermore, the research findings could have been unduly limited due to narrowing the breadth of response. This may have reduced some important and unpredicted findings.

In conclusion, the interview responses were truthful and honest reflections of the experiences of working with students and graduates. The interviewees provided invaluable first-hand accounts as to how industry views the abilities and practical application of students and graduates' skills and also their take on the skills gap between leaving HE and the onset of employment.

In further considering the questioning with manufacturers, a description of the company profile (to ascertain how many graduates the companies had employed, and to what positions they had been employed within the company over the past five years) would have been useful. However, as the researcher was unsure of the timescale the manufacturers could offer during the interviews, questioning was kept to the point.

### **6.2.3 Research objective three:**

To investigate, implement and analyse a range of innovative resources aimed at engaging students with further experimentation of sewing techniques.

There is clear evidence that engagement with this resource tool improved sewing techniques during the implementation. Figures 14, 15 and 16 clearly illustrate an incline in grades across the student group in each second test per week. Consequently, all sampling across the cohort became more considered and experimental as a result of the teaching resource. This underlines the value of the resource tool in supporting students' engagement with sewing. Despite a largely positive response and engagement with the sampling tool, establishing if this method engaged students more so than previous experiences is not possible to correlate by comparison to former cohorts. As this testing was a first implementation into teaching in the 14/15 academic year, this is recognised as a limitation.

On an individual level, some students had suggested that the resources were limiting to their creativity. Despite an increase in marks from test one to two per week, there was a general decline in mark, which dropped each week when accounting for the total marks of the 17 students' samples after each session. Figure 42 illustrates this decline. This could have been due to one of two factors; perhaps in general students became less motivated and engaged by weeks two and three, potentially finding the format too similar or repetitive or, to some extent, some students might have lost interest in the schedule as each week passed. Secondly, as the techniques intentionally progressed in difficulty each week, students could have found the advanced samples in the third week more challenging, which might have resulted in some lower engagement, thus lower scores.

The resource implementation was a method worth perusing in terms of engagement on a minor level. Development on a larger scale could produce more effective and purposeful resources and when accounting for limitations of the study, it is evident that the size of cohort for testing restricted findings to a certain extent. Although the number of students selected for this test was a valid amount for the length of this study, the results could have been more diverse if a wider audience had been surveyed. For example, the inclusion of all year groups, particularly final year students having experienced and completed a full work placement year. This might have offered further variation in the result findings in relation to the perception of a skill gap following industrial experience.

### **(i) Future career interests linked to skill**

Figure 46 illustrates that six out of the 17 students selected 'sewing' as their most popular future career interest. Interestingly, results of the assessment of sewing samples from these six students only formed part of the middle range making banding. There was a certain assumption (by the researcher) that the more advanced students might have chosen sewing related pathways as potential career options. Contrary to this, results have indicated that a greater sewing skill ability was not necessarily a contributing factor leading to career choice in this field. Furthermore, particular students gaining higher marks for their sampling had selected other areas as likely career options (Figures 47 and 48).

Although results of this section of the survey have disclosed some interesting findings, it is apparent that this focus area lacks in-depth inquiry and analysis. In accounting for judgements made against the category listing definitions in the survey questionnaire including 'Design', 'Technical', 'Sewing' etc. could be limiting in description when considering the wider subject context of each area (appendix 6: student questionnaire questions weeks one, two and three). These points have also posed potential limitations on the study.

### **6.2.4 Research objective four:**

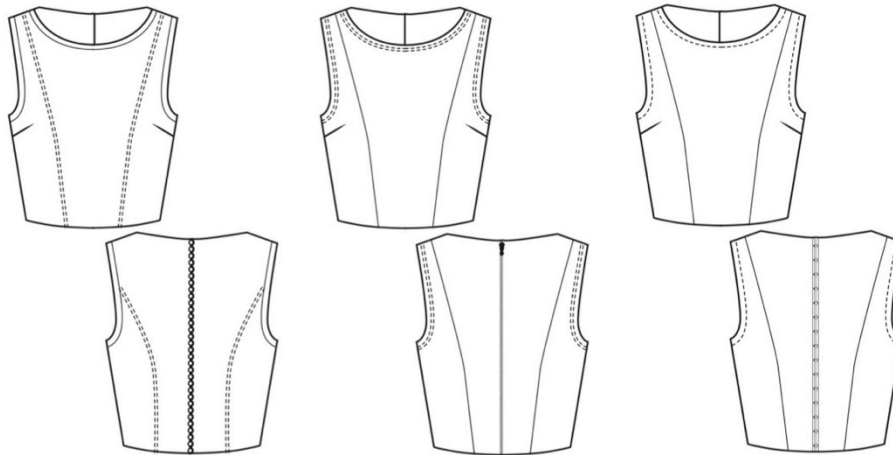
To build a framework for increased enjoyment of garment construction and clothing manufacture skills in HE fashion education.

The resource tool as a teaching aid was most effective in increasing enjoyment of garment construction when linked to creative sampling (Figure 11). Of the range of 30 samples implemented, data analysis has highlighted the creative samples as most popular, potentially leading students to work more autonomously. Observations from the experiment have enabled the researcher to outline potential areas for development. In considering increased engagement with garment construction, the following observations have been considered.

### **(i) Change in presentation**

The resources could be further developed to feature in actual garment prototypes. This could potentially assist students' understanding of how techniques function within garments. Although the focus group findings (appendix 4) suggested that the standard format for the pilot sample was successful, being flat and of an A5 standard size, integrating the techniques into garment toiles would allow students to appreciate three-dimensional application. This could include for example, how seams work on contours and how

fastenings are applied. In effect, the resources could become a standard range of bodices featuring seaming, shaping and fastening variations. Figure 49 outlines this resource development.



*Figure 49: Basic prototype of seam and fastening variations (Allsop, D, 2014)*

## **(ii) Accessibility through social media or other web-based platforms**

In addition to using the samples in a tactile way, students were also able view the techniques through Pinterest. This was supportive in engaging students outside sessions.

In further developing the resource into garment prototypes, the use of social media or other web-based platform could allow students to further engage with particular resources.

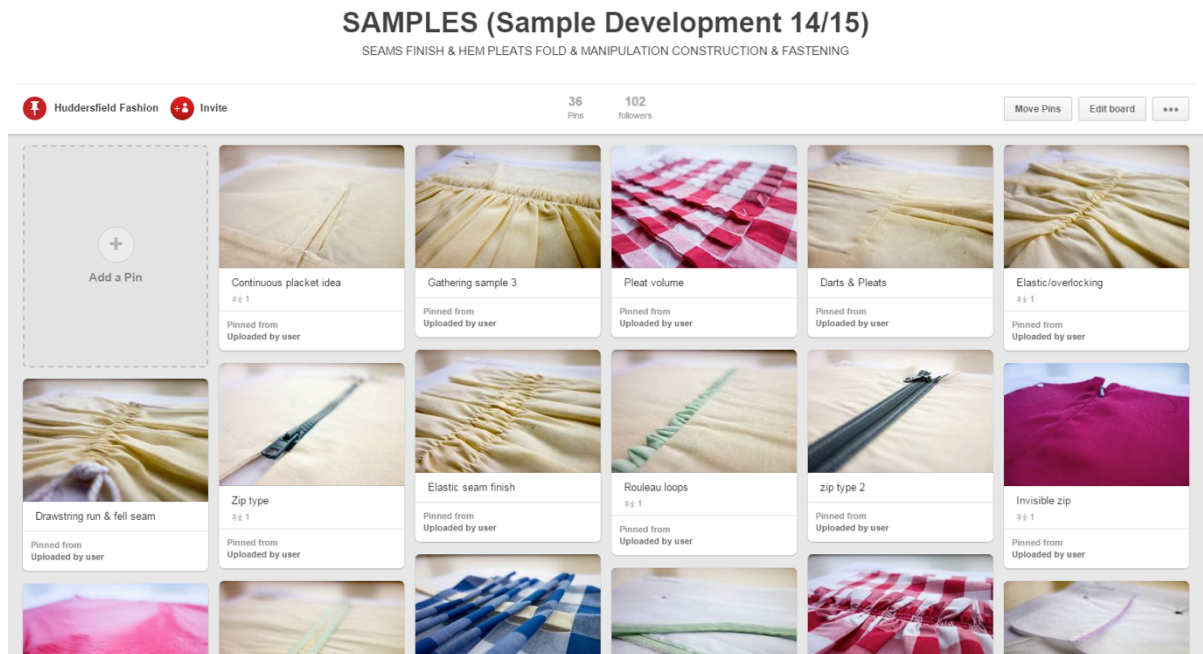


Figure 50: Resource development – Pinterest Jan 2014 (Allsop, D, 2014)

### (iii) Timeframe for introducing sampling

A major factor for consideration in any potential future development would be in introducing the resources at a much earlier stage on the course. Particular feedback during observations stated that the implementation might have been more effective to learning in year one.

To some extent, the researcher was aware of this recommendation before and during the experiment. However, there was limited opportunity to include this additional resource implementation due to a full existing schedule of learning for year one.

This limitation supports the potential development of a foundation level curriculum prior to a degree level programme. This curriculum recommendation is further discussed in chapter seven.

### (iv) Streamlining the resources

It is also clear that considering the value of each sample would benefit the entirety of the range. To ensure the resources' suitability for educational and industry requirements a proposed streamlined set is required, including the exclusion of creative samples, such as joining fabrics through alternative means, as with the knotting samples. During testing, the majority of technical samples were avoided by students because of the ease of use of many creative alternatives, which required more of a creative interpretation. In effect, the creative samples were easier to experiment with. In relating to literature from Lawson (2004) on the



ways in which designers think, there is a clear potential link to the results of the sampling experiment. Technical knowledge, which relies on short term memory in applying a set of rules or formula, is stated as more difficult to retain, as this type of memory is not reliant on symbolic reference or meaning. The creativity of the knotting samples, in using inventive interpretation, could rely more on long-term memory, i.e. tying a knot, which could account for the 'experiential' memory associated to symbolic references or meaningful experiences. (Lawson, 2004)

It was suggested in both manufacturer interviews that the resource implementation would be most effective in conjunction with other approaches, such as construction-focused project briefs and repeat exposure to sewing demonstrations. As these particular strategies are implemented into teaching, it would appear that perhaps the repetition of these techniques is more significant.

### **6.3 Comparisons to other studies**

Considering high-level studies from similar focus areas has facilitated the literature and methodology outline for this project. However, despite some extensive research surrounding a skill gap and teaching pedagogy, limitations on timescales have impacted on the scope for comparisons to this research.

In relating this research to other studies that have identified the presence of a skill gap, the work of Sayer et al. (2006) has been most significant. In the paper *Seamless Knitwear The Design Skill Gap* by Sayer et al., reference to the earlier work from Eckert and Demaid (1997) (concerning the causes of communication problems between technologists and designers) has highlighted some significant theory. These communication issues are recognised as often accountable to, and in some cases exacerbated by, a lack of crucial overlapping expertise due to differences in cognitive approaches.

Despite the age of the study (2006), the identification of a skill gap has been significant with regard to potential future comparisons to this study. Developing a means to further engage students with sewing and construction within a more significant timeframe might have allowed the researcher to include a testing mechanism by which the cognitive approaches of the 17 students in the experiment could have been examined against the results of their sampling. This potentially would identify a method to better understand issues concerning a lack in overlapping expertise relatable to technical and creative underpinnings. This might have given further scope to the study and allowed the researcher other areas of

consideration for testing when assessing engagement in sewing through different approaches to learning.

Faerm's (2012) study on future pedagogy: The evolution of fashion design education suggests that future fashion designers will be involved in "previously unrelated practices to create innovative fashion design, contextualise work and improve industry systems. This includes developing students' conceptual skills to provide "greater disciplinary opportunities". This is not a view held by some industry perspective who stress the need for a "balanced education that incorporates the development of conceptual thinking and practical hands on skills." (p. 218).

James (2007) reflective practice in fashion learning was a small scale qualitative study of the examination of perceptions on critical reflections in fashion education (p.185). Though this study focused on reflection and expressive practice, the project included a similar methodology and data collection inquiry was adopted which included semi-structured interviews, student questionnaires and workshops as reflective and evaluative tools.

## **7. Discussion**

### **7.1 Practical recommendations**

General BA course curriculum for fashion design includes a tailored programme of considered and diverse learning topics to suit the needs of varying student groups with different career aspirations. The recommendations suggested by manufacturers link to further emphasis on technical and business acumen content. Accommodating this into an already diverse creative curriculum could be problematic. However, the development of curriculum into a foundation course prior to BA enrolment could be supportive to recommendations by industry, and as a means of developing the resource implementation further.

Notwithstanding further research, the development of a foundation curriculum, prior to BA, could address recommendations made by industry at an earlier stage of learning. This curriculum development could potentially work to upskill students towards fashion design courses and allow the BA course structure to generally remain diverse and creative. Within this further research, it would be interesting to compare and contrast common elements of learning practical skills, or areas that are commonly missed during the application of sewing skill with other educational providers. It would be advantageous to research how other institutions teach practical subjects on BA courses and consider how their students have benefitted from these skills in terms of gaining employment. Due to an historical decline of needlework and general sewing in secondary curriculum, it would be interesting to see how this has impacted on the skills students have when reaching BA level over the years.

Preceding the degree course, there are many BTEC foundation courses in art and design, fashion and textiles or clothing and textiles that already foster technical knowledge and construction skill, yet the majority of these types of courses hold emphasis on design skill and/or creative textiles practices, not essentially technical ability alone. Through general research, there appears to be a limited amount of BTEC courses that specifically focus on the apparel technical skill or business acumen discussed by manufacturers during this research.

General research of BTEC 14/15 course listings in Figure 51 categorises the following courses nationwide taken from the Pearson qualification group website (2014), which cater for specialism areas within fashion, fashion apparel production, general art and design and

fashion and textiles pathways. Within this analysis there could be the potential for further specialist courses based around apparel production, technical and business acumen. This is something that could be considered through the BTEC customised qualification service.

	Art and Design	Design	Fashion and Clothing	Apparel, Footwear, Leather or Textile Production	Technical Textiles and Apparel	Textile Design and Manufacture	Textiles	Design	Art and Design	N/A	Potential to develop tailored course structure
<b>QUALIFICATION AWARDS</b>											
BTEC FIRSTS	X										
BTEC NATIONALS											
BTEC APPRENTICESHIPS		X									
BTEC HIGHER NATIONALS											
BTEC SPECIALIST & PROFESSIONAL QUALIFICATIONS			X	X	X	X	X	X			
MYSKILLS											
BTEC WORKSKILLS										X	
BTEC FOUNDATION DIPLOMA	X										
ENTRY AND LEVEL 1 PROGRAMMES	X										
BTEC IT USERS										X	
BTEC ENTERPIRSE QUALIFICATIONS										X	
BTEC ENTERPIRSE QUALIFICATIONS											
CUSTOMISED QUALIFICTIONS SERVICE											X

Figure 51: BTEC qualification awards and subject listings. Adapted from (Pearson, 2015)

From research, there also appears to be an extensive range of vocational qualifications outlined through apprenticeship courses, which are customised towards practical skills for the fashion apparel industry and the working environment. However, apprenticeship courses are often suggested as a direct route to employment, not necessarily as a progression route to further or higher education. An apprenticeship programme often runs as an alternative to further education.

Apprenticeships prepare young people for entry into, and progression routes across our whole industry. Apprenticeships are an attractive 'earn while you learn' option

and a highly sought-after transferable qualification, such technical training is key to the future of the Made in Britain brand.  
 Jayne West, Fashion and Textiles Partnership Manager, Creative Skillset. (Creative Skillset, 2015)

QUALIFICATION LEVELS	Advanced Apprenticeship in Fashion and Textiles: Apparel pathway	Advanced Apprenticeship in Fashion and Textiles: Leather Goods pathway	Advanced Apprenticeship in Fashion and Textiles: Leather Production	Advanced Apprenticeship in Fashion and Textiles: Tailoring pathway	Advanced Apprenticeship in Fashion and Textiles: Textiles pathway	Apprenticeship in Fashion and Textiles: Apparel	Apprenticeship in Fashion and Textiles: Apparel pathway	Apprenticeship in Fashion and Textiles: Leather Goods pathway	Apprenticeship in Fashion and Textiles: Textiles	Apprenticeship in Fashion and Textiles: Textiles pathway	Foundation Apprenticeship in Fashion and Textiles: Apparel	Higher Apprenticeship in Fashion and Textiles: Product Development	Higher Apprenticeship in Fashion and Textiles: Technical Textiles	Modern Apprenticeship in Fashion and Textiles Heritage (Level 2)	Modern Apprenticeship in Fashion and Textiles Heritage (Level 3)
LEVEL 4												X	X		
LEVEL 3	X	X	X	X	X	X			X						X
LEVEL 2							X	X		X	X			X	

Figure 52: Apprenticeship subject listings and qualification awards. Adapted from (Creative Skillset, 2015)

### 7.1.1 Approach of recommended curriculum development

Without the scope and ability at this stage to research this recommendation further, the listed approaches to a proposed curriculum development have been considered in light of findings from this study. However, a fuller, more extensive investigation of this recommendation would be required to ensure assumptions are rationalised before considering the development of this outline.

The curriculum development could be considered in conjunction with other educational providers offering courses of a similar nature, such as BTEC or vocational apprenticeships schemes covered through Creative Skillset. This proposed outline could be accredited with a recognised award or accreditation that offers a two-pronged approach or exit route, the latter being dissimilar to some current courses of this nature. The divided course structure or exit options could be that students could either develop onto a continuing apprentice scheme or employment, or use the course as a bridge into higher education.

The curriculum development could be similar to that of technical colleges in operating a 9-5pm policy for readiness of a typical working environment. This would help degree courses and briefs to become work-orientated and offer the technical skill and business acumen discussed with manufacturers.

Insofar as the development of technical skills, students would be able to consider how apparel manufacture operates in their chosen curriculum plan, prior to BA, and this could be the main characteristic of the curriculum. The certain specifications and rigour to production based briefs would allow for construction led projects. These projects could allow students to creatively express their skills and techniques, creating a collection for a fashion show project to use their practical skills in a design context, as to not remain fully focused on machine based operation alone.

Furthermore, it would be profitable if the intricacies of this curriculum development could be discussed through consultation with other providers, such as BTEC or apprenticeship schemes to diagnose issues for further educational research.

This recommendation aims to develop a forward facing, practically minded curriculum that recognises industry issues to ultimately ensure a more informed, specialist education to bridge the gap. Its aims would be to equip up students with fundamental technical knowledge prior to BA enrolment.

## **7.2 Possibilities for further research**

There was a limited timeframe to accommodate the many avenues of inquiry discovered in light of the findings from literature and data, so much so that the aims and objectives were carefully measured to ensure the project could be completed realistically. In all, when considering the factors from the results and analysis section relating to the main research questions around the skill gap, there seemed to be one clear approach in terms of possibilities for further research as outlined with the curriculum development plan. This plan seems to address the aims and objectives of the research, in recognising the need to

engage students with construction, highlight opportunities when considering other roles outside design, and allow the fostering of construction knowledge to enhance the creativity of design, not work against it. As suggested, this curriculum outline would require a more extensive literature and research investigation to highlight further potential and significant recommendations from industry and educators in considering how the approach might best suit the demands and needs of both sectors.

In response to opinion around technical knowledge limiting design creativity (as highlighted during the focus group), this development of samples could allow students to understand technical aspects more clearly and appreciate that design creativity does not have to be diluted by technical understanding. Moreover it would reinforce that technical competence can function collaboratively with the creativity of design. This range of garments could be housed as an archive to be accessed by students when appropriate to help them appreciate fundamental and original construction features. These resources would aim to promote construction awareness in light of findings and in support of lessening the skill gap.

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# Appendices

Debbie Allsop

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## **Appendix 1: Manufacturer interview questions pack**

### **Issues that underpin the attainment of greater technical competence in garment construction**

---

#### **INFORMATION SHEET**

You are being invited to take part in this study around issues that underpin the attainment of greater technical competence in garment construction. Before you decide to take part it is important that you understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with me if you wish. Please do not hesitate to ask if there is anything that is not clear or if you would like more information.

#### **What is the study about?**

In an effort to improve garment construction curriculum delivered on the Fashion Design BA Undergraduate courses, the TID1130 Sample Development Module in particular, this researcher intends to analyse current teaching and learning and adopt methods of practice which may help to lessen a perceived divide between design skill and construction knowledge. The aims to achieve this essentially lie in exposing students to further construction techniques, resources and visuals to support the development of knowledge of techniques and the confidence to develop skills independently.

The purpose of this interview/visit is to investigate issues that underpin the attainment of greater technical competence in garment construction.

#### **Why I have been approached?**

You have been asked to contribute to this study because your knowledge and industrial experience will offer essential information relevant to the development of my research project.

#### **Do I have to take part?**

It is your decision whether or not you take part. If you decide to take part you will be asked to sign consent form/s, and you will be free to withdraw at any time and without giving a reason.

#### **What will I need to do?**

If you take part in this interview, please be aware you are free to stop participating at any stage or to refuse to answer any of the questions.

This interview is intended to compare and contrast opinions on the perceptions from industry experts around the perceived skills gap and the development of practical resources to support teaching and learning. This interview will take approximately 30 minutes and will be audio recorded. Consent to taking photographs will also be requested.

#### **Will my identity be disclosed?**

All information disclosed within the interview will be kept confidential, except where legal obligations would necessitate disclosure by the researchers to appropriate personnel.

#### **What will happen to the information?**

All information collected from you during this research will be kept secure and any identifying material, such as names will be removed in order to ensure anonymity. It is anticipated that the research may, at some point, be published in a journal or report. However, should this happen, your anonymity will be ensured, although it may be necessary to use your words in the presentation of the findings and your permission for this is included in the consent form.

#### **Who can I contact for further information?**

If you require any further information about the research, please contact me on:

Debbie Allsop  
[d.allsop@hud.ac.uk](mailto:d.allsop@hud.ac.uk)  
01484 471656



#### **CONSENT FORM**

**Title of Research Project:**

Issues that underpin the attainment of greater technical competence in garment construction

It is important that you read, understand and sign the consent form. Your contribution to this research is entirely voluntary and you are not obliged in any way to participate, if you require any further details please contact your researcher.  
(Please tick/Highlight)

I have been fully informed of the nature and aims of this research

I consent to taking part in it

I understand that I have the right to withdraw from the research at any time without giving any reason

I give permission for my words to be quoted (by use of pseudonym)

understand that the information collected will be kept in secure conditions for a period of five years at the University of Huddersfield

I understand that no person other than the researcher/s and facilitator/s will have access to the information provided.

I understand that my identity will be protected by the use of pseudonym in the report and that no written information that could lead to my being identified will be included in any report.

If you are satisfied that you understand the information and are happy to take part in this project please put a tick in the box aligned to each sentence and print and sign below.

Signature of Participant:

---

Print:

---

Date:

---

Signature of Researcher:

D.Allsop

---

Print:

Debbie Allsop

---

Date:

16 July 2014

---

(One copy to be retained by Participant / one copy to be retained by Researcher)

#### **RESEARCH ETHICS: CONSENT FORM**

**INDUSTRIAL VISIT: Sienna Couture & East End Manufacturing 16<sup>th</sup> July 2014**

#### **Full title of Project:**

Issues that underpin the attainment of greater technical competence in garment construction

#### **Name, position and contact address of Researcher:**

Debbie Allsop

[d.allsop@hud.ac.uk](mailto:d.allsop@hud.ac.uk)

CAA1/0G Fashion Office

School of Art, Design and Architecture

CAB Building Queensgate, Huddersfield, West Yorkshire HD1 3DH

(Please mark/highlight boxes)

- |    |   |  |
|----|---|--|
| 1. | I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions | <input type="checkbox"/>                             |
| 2. | I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason                 | <input type="checkbox"/>                             |
| 3. | I agree to take part in the above study   |  |
| 4. | I agree to the interview/visit being audio recorded   | <input type="checkbox"/><br><input type="checkbox"/> |
| 5. | I agree to the visit being photographed   | <input type="checkbox"/>                             |
| 6. | I agree to the use of anonymised quotes in publications   | <input type="checkbox"/>                             |

_____ Name of Participant	_____ Date	_____ Signature
DEBBIE ALLSOP	16 July 2014	<i>D.Allsop</i>
_____ Name of Researcher	_____ Date	_____ Signature

### Manufacturer Survey

I am a lecturer and a research student working for the University of Huddersfield in the fashion department. My current research is based around the teaching and learning of manual skills in garment construction.

Initial research has outlined some opinion towards a skills gap between strong design capability and limited construction realisation knowledge.

In response to this indication my aims are to develop a range of resources to be implemented amongst existing samples, used in the delivery and demonstration of our current garment construction modules.

This aims to encourage students by exposing them to further techniques exploration.

To support and develop my research I would very much like to understand your opinion and feelings on manufacturing, if you do think there is a shortage of knowledge in terms of students or recent design graduates lacking capability for the skills required for industry environments, and if you think this lack of knowledge hinders the process of working collaboratively with designers in any way?

As mentioned above, Initial research has outlined some opinion that suggests design students have limited knowledge of the manufacturing and technical skills required for the demand of the clothing industry.

*"Jamie Petrie - manager of the fashion and textiles sector at skills agency Skillset suggests there is an over-supply of design graduates without the technical, operations and manufacturing skills, needed for the supply and demand of the clothing industry." (Drapers, 2011)*

### QUESTIONS:

From the lets make it here manufactures list you are listed as a company who work with smaller quantity orders and independent designers:

1. Where do you think the biggest skill gap is between new employees/ designers and your industry standards?

2. Do you work with any young designers or recent graduate designers? If so, what (if any) are the problems you are faced with as a manufacturer?
3. Do you think a designers' construction knowledge and awareness (or lack of) can affect the fluidity of the manufacturing process?
4. When you receive designs/patterns what (if any) are the main areas that really need amendment?
5. What would you say the major differences are when working with young designers against more established clients?
6. Do you intervene or modify designs if you feel something isn't working?

**Your Facility:**

1. What type of client do you normally work with?
2. Do you have different garment construction/finishing methods to suit a varied client base or set costing?
3. When dealing with clients, do you as the manufacturer outline what construction/finishing methods to use, does the client outline what they require, or is there a collaborative consultation?

**The value of manual skills in manufacturing:**

1. Would you agree that skill adds value to the garments you create, if so why?
2. Would you agree that sewing is as much about the physical skill of using fingers to manipulate fabric, as with the thinking involved in understanding the stages of a particular technique?
3. What qualities do you look for in new employees?
4. How do you work with your employees to nurture and develop skill?
5. With increasing use of production automated machinery do you think the worth of hand skill is more or less valuable?
6. Other manufacturers have voiced concern about the difficulties in finding skilled employees to replace an ageing workforce. Do you feel confident about replacing skilled employees in the future?
7. Ordinarily how do you train your staff in using machinery?  
Work as an apprentice? Match their skills/dexterity/sensitivity/experiences to certain machinery of areas?

8. How have you selected the sweep of skills used in your manufacturing processes (both staff and facilities)?
9. How do you implement quality garment production?

**Lessening the skills gap:**

1. Where do you think the greatest area for development is within the garment manufacturing industry?
2. Do you think the following resources (available in sessions for university undergraduates to utilise) would help to develop their manufacturing knowledge?
  - A sample range including a varied range of construction processes and finishing techniques, with additional area for exploration of inventive methods?
  - A visual resource accessible online and available on tablets/phones/laptops to use during sessions?

Any other Comments?

## Appendix 2: Archive clothing examination

M&S & LCF Archive Clothing:

Garment type & Location	Specific technique	Skilful elements	Tools	Ability level
T42/11 BLOUSE M&S Archive	Gathered ruffles detail	Hand – eye coordination Fine finger work Aesthetical symmetry judgement Visual and dexterous judgement Operating machinery Machine control	Sewing machine	Medium
T43/134 BLOUSE M&S Archive	Seams – French	Hand – eye coordination Fine finger work Aesthetical symmetry judgement Visual and dexterous judgement Hand sewing skill Operating machinery Intricate seam work Machine control	Sewing machine Hand sewing	High
T1941/46 PINK BLOUSE M&S Archive	Bagging out yoke	Hand – eye coordination Fine finger work Aesthetical symmetry judgement Operating machinery Intricate seam work Machine control	Sewing machine Overlocker	Medium
A04/553 DRESS M&S Archive	Selvedge hem hand-bound	Hand – eye coordination Fine finger work Aesthetical symmetry judgement Visual and dexterous judgement Hand sewing skill Machine control	Sewing needle	High
A04/563 OR T50/9 DRESS M&S Archive	Pocket flap bagged-out	Hand – eye coordination Fine finger work	Sewing needle	High





Object 3: Suit jacket 1950  
Hester Borron  
Archive  
LCF



Binding and  
applique detail

Hand – eye  
coordination  
Mental  
calculation  
Fine finger work  
Aesthetical  
symmetry  
judgement  
Visual and  
dexterous  
judgement  
Hand sewing  
skill  
Operating  
machinery  
Intricate seam  
work  
Machine control  
Intricate  
detailed work

Hand sewing  
Machine sewing

High

Object 4: Blouse 1950  
Hester Borron  
Archive  
LCF



French shirring  
and rouleau  
loops

Hand – eye  
coordination  
Fine finger work  
Aesthetical  
symmetry  
judgement  
Visual and  
dexterous  
judgement  
Hand sewing  
skill  
Operating  
machinery  
Machine control  
Intricate  
detailed work

Sewing  
machine  
Hand sewing

High

Object 6: Dress 1950  
Hester Borron  
Archive  
LCF



Applique lace  
hand sewing

Hand – eye  
coordination  
Fine finger work  
Aesthetical  
symmetry  
judgement  
Visual and  
dexterous  
judgement  
Hand sewing  
skill  
Intricate  
detailed work

Hand sewing

High

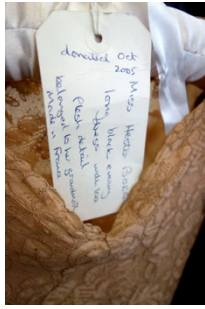
Object 8: Dress 1920  
Hester Borron  
Archive  
LCF

Faggoting to  
neckline

Hand – eye  
coordination  
Fine finger work  
Aesthetical  
symmetry  
judgement  
Visual and  
dexterous

Hand sewing

High



Object 26: Cape  
1960  
Hester Borron  
Archive  
LCF

Self covering  
eyelets

judgement  
Hand sewing  
skill  
Intricate  
detailed work

Hand – eye  
coordination  
Fine finger work  
Hand sewing  
skill  
Intricate  
detailed work

Hand sewing

Medium



Object 31: Dress  
1930  
Hester Borron  
Archive  
LCF

Picot edges

Hand – eye  
coordination  
Fine finger work  
Aesthetical  
symmetry  
judgement  
Visual and  
dexterous  
judgement  
Hand sewing  
skill  
Mental  
calculation  
Intricate  
detailed work

Sewing  
machine  
Hand sewing

High



Object 35:  
Evening dress  
1970  
The Kronor Dress  
Catalogue  
LCF

Hand catching  
of darts and  
pleats

Hand – eye  
coordination  
Fine finger work  
Aesthetical  
symmetry  
judgement  
Visual and  
dexterous  
judgement  
Hand sewing  
skill  
Intricate  
detailed work

Hand sewing

Low



Object 36: Day  
dress 1960 - 70  
The Kronor Dress

Zigzag finish on  
seams

Hand – eye  
coordination  
Aesthetical

Sewing  
machine  
Hand sewing

Medium

Catalogue  
LCF



symmetry  
judgement  
Visual and  
dexterous  
judgement  
Hand sewing  
skill  
Operating  
machinery  
Intricate seam  
work  
Machine control

### Marks and Spencer Archive – Leeds University

Archive:  
M&S 2.4.14

Garment type:  
T42/11 Blouse – Made in Britain



Fabric/s:  
Nylon  
Construction (seams) finish:  
O/L  
Construction technique (seams):  
O/L  
Year:  
1950's

Tools used to produce technique:  
Sewing machine button holer zigzag machine  
Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.  
MEDIUM

Specific technique looking at:  
Gathering - zigzag finish on fringing detail front applique gathered ruffles  
Skilful elements:  
Gathering with fingers and applying embellishment with topstitch applique in equal, aesthetical symmetry. Skilful dexterity in insuring gather is situated in right position on the front garment. Cognition in deciding on right amount of gather for equal finish and placement of gather inline with print and CF of garment.

Method of make operation details:  
Cut shape of gathers zigzag stitch for finish, gathering stitch for equally distancing gather.

Archive:  
M&S 2.4.14  
Garment type:  
T43/134 BLOUSE – Made in Britain



Fabric/s:

Silk

Construction (seams) finish:

F/S

Construction technique (seams):

F/S (poor construction of)

Year:

1935

Tools used to produce technique:

Sewing machine lot of hand sewing also involved

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

HIGH

Specific technique looking at:

Seams - Embroidery, finish, seams, hem,

Skilful elements:

Lace front details. Embellishment is ranked more highly over finesse of construction in my opinion.

Assessing where acetate inserts on collar are situated – nice technique BTW was acetate additional to the design? Clever afterthought? Skilled in hand sewing hook and eyes. A large range of skill detailed in green MA book.

Method of make operation details:

Collar as method yet raw edges left and sync stitched. 3 pin-tucked edges.

Bagged out and topstitched from reverse

Archive:

M&S 2.4.14

Garment type:

T1941/46 PINK BLOUSE – Made in Britain



Fabric/s:

NYLON

Construction (seams) finish:

CLOSED SEAMS BODY F/S ARMS (piece work) lacking consistency of construction detail

Construction technique (seams):

O/L & F/S

Year:

1941-1952

Tools used to produce technique:

S/M B/H O/L

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

MEDIUM

Specific technique looking at:

Bagging out yoke – two separate techniques – piecework again? Not doubled F/S back O/L front.

Also not overlocked across the entire seam. Collar attached before overlocking completed on the yoke, not sure why – a poor afterthought for a finish. Nice darts as tucks, but seam allowances are very poor / not equal.

Skilful elements:

French seams adding lace trim

Method of make operation details:

Mix of seam finish and construction. Single yoke construction, collar then applied. Overlocking finished after collar attached, poor finish. Different seams applied where visually seen? F/S as a comfort option in the sleeve as apposed to overlocking? Different seams used for aesthetic purpose or where they constructed on assembly line? Or skills of machinists, just do what they think appropriate? Piecework type of thing?

Archive:

M&S 2.4.14

Garment type:

A04/553 DRESS



Fabric/s:

NYLON

Construction (seams) finish:

1CM CLOSED SEAMS

Construction technique (seams):

SELVEDGE HEM HAND-BOUND

Year:

1960'S?

Tools used to produce technique:

S/M O/L HAND SEWING

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

HIGH

Specific technique looking at:

HEM hand finished basted in the inside (hand finished) clever to use selvedge edge for the seams

Skilful elements:

Fold and baste is very neat and accurate for hand sewing. Dexterity of ability to sew well

Method of make operation details:

Mix of seam finish and construction. Single yoke construction, collar then applied. Overlocking finished after collar attached, poor finish. Different seams applied where visually seen? F/S as a comfort option in the sleeve as apposed to overlocking? Different seams used for aesthetic purpose or where they constructed on assembly line? Or skills of machinists, just do what they think appropriate? Piecework type of thing?

Archive:

M&S 2.4.14

Garment type:

A04/563 OR T50/9 DRESS

Fabric/s:

BRUSHED COTTON



Construction (seams) finish:

1CM CLOSED SEAMS

Construction technique (seams):

O/L HEM HAND SEWING

Year:

1950

Tools used to produce technique:

S/M O/L HAND SEWING

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

HIGH

Specific technique looking at:

POCKET FLAP not sewn in seam also O/L comes again after the hem has been achieved?

Skilful elements:

Precision to cut into fabric – would be raw edged and directly onto the front of the garment, so this would require knowledge and skill, precision and accuracy.

Judgment where to make cut how far to cut how to fuse measurement of distances. Fit balance would be an issue and symmetry. Assuring all these details are accurate before continuing

Steady hands even spacing of stitch

Method of make operation details:

As taught.

Archive:

M&S 2.4.14

Garment type:

Q/Q9/4/20 DRESS

Fabric/s:

LINEN



Construction (seams) finish:

OPEN SEAMS 1CM

Construction technique (seams):

O/L

Year:

1969-1974

Tools used to produce technique:

S/M O/L Z/F adaptor

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

MEDIUM

Specific technique looking at:

CHANNEL ZIP

Skilful elements:

Precision to match seams with indicative level of the zip inserting with precision and making equal level channel spacing for the zip. Clean smooth and steady lines and details coring – excellent machine control and dexterity.

Method of make operation details:

Insert zip attach facing. Facing has not been bagged out. Cording has been achieved with precision, I would say evidencing advanced skill level. Consideration to detail and measuring distances equal throughout the garment. This has involved knowledge and sophisticated level of skill. Aesthetically pleasing. Involving good level of *eye-hand coordination*.

Archive:

M&S 2.4.14

Garment type:

Q/Q9/4/7 TROUSERS



Fabric/s:

ACETATE/NYLON

Construction (seams) finish:

O/L

Construction technique (seams):

O/L

Year:

?

Tools used to produce technique:

S/M O/L Z/F adaptor

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

MEDIUM

Specific technique looking at:

FLY FASTENING

Skilful elements:

Precision to match seams with indicative level of the zip. Matching up W/B to CF zip guard.

Topstitching to zip teeth area. Clean smooth and steady lines and details coring – excellent machine control and dexterity. Fingers folding zip/position of insert feeding into waistband

Method of make operation details:

Insert zip attach facing. Facing has not been bagged out. Cording has been achieved with precision, I would say evidencing advanced skill level. Consideration to detail and measuring distances equal throughout the garment. This has involved knowledge and sophisticated level of skill. Aesthetically pleasing. Involving good level of *eye–hand coordination*.

Archive:

M&S 16.4.14

Garment type:

T59/27/1 JACKET

Fabric/s:

100% WOOL

Construction (seams) finish:

OPEN FLAT /FLAT DART

Construction technique (seams):

RAW LINED

Year:

1980

Tools used to produce technique:

S/M HAND SEWING

Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.

MEDIUM

Specific technique looking at:

FLY FASTENING

Skilful elements:

Precision to match seams with indicative level of the zip. Matching up W/B to CF zip guard.

Topstitching to zip teeth area. Clean smooth and steady lines and details coring – excellent machine control and dexterity. Fingers folding zip/position of insert feeding into waistband

Method of make operation details:

Insert zip attach facing. Facing has not been bagged out. Cording has been achieved with precision, I would say evidencing advanced skill level. Consideration to detail and measuring distances equal throughout the garment. This has involved knowledge and sophisticated level of skill. Aesthetically pleasing. Involving good level of *eye–hand coordination*.



Archive:  
M&S 16.4.14  
Garment type:  
T1941/27 UTILITY BLOUSE



Fabric/s:  
SPUN RAYON  
Construction (seams) finish:  
1cm ¼" then folded and topstitched (mock French seam)  
Construction technique (seams):  
Mock French seam  
Year:  
1941 - 1952  
Tools used to produce technique:  
S/M  
Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.  
LOW/MEDIUM  
Specific technique looking at:  
YOKE  
Skilful elements:  
Topstitching is even; gather has been varied well and has obviously required some aesthetic representation to achieve.  
NOTE: the facing has been (grown on) folded over as two separate sections first = yoke and bodice, then joined with flat-fell type seam adding more than necessary material bulk – not sure why this assembly method was selected, looks messy, less skilled?  
MENTAL SKILL: the method of assembly of this section (however not as accurate and professional looking as the other blouse explored).  
Precision and skill in folding the seam allowances and accurately topstitching.  
Precision in keeping seams and topstitching accurate  
Method of make operation details:

Archive:  
M&S 16.4.14  
Garment type:  
T1941/61 UTILITY BLOUSE (COMPARISON)



Fabric/s:  
SPUN RAYON?  
Construction (seams) finish:  
1cm ¼" then folded and topstitched (mock French seam) Much neater as comparison  
Construction technique (seams):  
Mock French seam armhole has been overlocked, supposing quicker than mock f/s  
Year:  
1941 - 1952  
Tools used to produce technique:  
S/M B/H  
Ability involved in the skill of tasC: rated on difficulty/skill required/time to complete.



LOW/MEDIUM

Specific technique looking at:

YOKE (comparison)

Skilful elements:

Seam work is much neater. The yoke and bodice are joined in a more professional way. Yoke and bodice joined across bodice then grown on facing is folded and stitched down. If made in the same timeframe, similar style why the difference in assembly? Just down the skill and knowledge of the machinist?

MENTAL SKILL: the method of assembly of this section. To me appears to be more skilled than the contrast.

Precision and skill in folding the seam allowances and accurately topstitching.

Precision in keeping seams and topstitching accurate



### Appendix 3: Observation notes 13/14 & 14/15

#### 2013/14 PILOT STUDY OBSERVATION LOG

##### TID1130 SAMPLE DEVELOPMENT 2

TERM 2

2013/14

STAFF: Debbie Allsop & Hilary Hollingworth

OBSERVER: Hilary Hollingworth

##### OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2

STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth

DATE: 21<sup>st</sup> & 23<sup>rd</sup> Jan 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Marketing and Production

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME: Introduction to the new brief 'Architectural Surface' initial draping on the stand workshop and Pinterest sample development visuals.**

OBSERVATION: SESSION:

Establishing TID1130 SAMPLE DEVELOPMENT term 2

students' level of Architectural Surface attainment

LOOKING FOR: Student interaction with resources – visuals (Pinterest) and fabric moulage drafting initial techniques

Formal and informal language / response / feedback

Planned and unplanned situations

Verbal and non - verbal responses to stimuli

OBSERVATION

NOTES:

Pinterest sample development board was introduced:

<http://www.pinterest.com/huddersfield/sample-development-2/>

Students appeared to be more engaged with the visual layout and appeal of instantaneous aesthetically captivating imagery. A student questionnaire needs to include section on the significance of Pinterest - if students found this use of social media stimulating to support the introduction of Architectural Surface brief

The Pinterest visual task planned for the following session was well received, the justification for setting up a board with relevance to contents of the session was positively considered. The instant nature of the resource was appealing as some students commented on ease of use.

Moulage on the stand:

After Hilary's demonstrations of creating a bodice on the stand through drapery and creating a sleeve, using the moulage method there appeared to be a varied skill level in the dexterity of draping/moulage on the stand. Some students' drapery was neatly considered and produced with good care and consideration, however some other work lacked accurate finesse and fine concentration to detailing - this appeared to be in part, due to lack of motivation (from some students) to ensure their samples were correct, and poor dexterity to complete a sculpted, accurate representation. A question of innate skill dexterity or lack of motivation is something I have considered from this session. I think a lack of dexterity may have contributed to lack of motivation for some students. – The significance of manual dexterity and skill explored through literature and second round observations will focus attention to this area.

Some students seemed to be a little lacking in effort with the demos after approx. 10/15 mins due to lack of concentration. In essence this has made me consider the effectiveness of resources – how to effectively engage students with shorter more instant 'snap-shots' of the techniques and processes to demo. – This is something I will factor in to the design of resources.

Some students already prefer the delivery and methods explored in the session in comparison to tailoring in term 1, noting preference to the more independently

responsive nature of the brief. Questionnaire should also include section around student preference - term 2 moulage to term 1 tailoring. – This has been addressed through focus group questions and additional questionnaire. One of the mannequins had to be adapted to accommodate a student with mobility issues, after adapted she appeared to work more productively, yet should be monitored to ensure the student can keep up with the workload as the learner becomes tired very quickly. – Something to monitor on going in sessions.

**OBSERVER SECTION (to be completed by observer)**

Did this session take place on the stated date? YES/NO/OTHER  
Is this a fair account of the session? YES/NO/OTHER  
Any other comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION: WEEK 2**

DATE: 28<sup>th</sup> & 30<sup>th</sup> Jan 2014 TIME: 1:15-4:15pm LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME: Introduction to the new brief 'Architectural Surface' initial draping on the stand workshop and Pinterest sample development visuals.**

OBSERVATION SESSION:  
1: Establishing TID1130 SAMPLE DEVELOPMENT term 2  
students' level of Architectural Surface  
attainment

LOOKING FOR:

- Student interaction with resources – visuals (Pinterest) and fabric techniques
- Student dexterity
- Formal and informal language / response / feedback
- Planned and unplanned situations
- Verbal and non - verbal responses to stimuli

OBSERVATION NOTES: Pinterest Presentations from students:  
The presentations went well, students enjoying instant and effective use of resource as a tool for communicating ideas. More confident to approach and present this work as it was both a collection of own work and the work of other. Including the work of others appeared to give students more confidence and conviction in support of their individual project direction.  
When asked all enjoyed using Pinterest as a supportive tool for the fluidity and development of ideas for sample development and shaping for silhouette. Majority enjoyed the ability to be able to link and 'follow' and view others' boards and re-pin others' imagery. A good interface for enabling students to collaborate and pool resources.  
Fabric moulage and drapery & construction:  
Having introduced this in week 1 and continuing to look at forming a bodice using the mannequin to support the moulage technique as opposed to flat pattern cutting to enhance silhouette development, I have considered that some students' dexterity may allow them to enjoy the sessions more freely as they are not restricted by an inability to recognise the essence of delicate touch and sensitivity in draping and moulding to create an accurate representation of bodice on the bust form. Some student's attitudes and execution of the bodice on the stand was a little unconsidered in attempt, yet in most cases was executed with the same

amount of consideration and enthusiasm. An inability to instinctively mould/curve and follow the contours of the dress from to secure the draping of fabric was neat and accurate and darts were neat and accurate was observed by several students. Does this inability reflect an intuitive dexterity students naturally poses, and could contribute to students' lack of enthusiasm to the sample development area, as this similar level of skill and dexterity is required for the sewing side? – To discuss and collate data to analyse.

When the majority of bodices were constructed, they were made either with care and precision, or carelessly with inability to precisely control the sewing machine. Fairly equal ratio throughout the group.

All students had not done this technique before. All students have had the same amount of training. What accounts for the differentiation of skill and dexterity? – To discuss and collate data to analyse?

Some students have noted that they more confidently understand certain flat pattern cutting methods now they have worked in this three-dimensional draping process, as it has enabled them to appreciate work on the female form, using drapery and sculpting techniques. – Thinking three-dimensionally aids construction practice as it enables students to apply spatial learning techniques to the process of design – discuss this in focus group and questionnaires.

**Student 1** – tries but is an example of some (I think) has low skill dexterity in recognising how to be sensitive with the fabrics - how to mould the fabric sensitively using fingertips.

**Student 2** – really enjoys this method to flat pattern cutting because he can more easily observe and visualise how the design shape and silhouette works three-dimensionally (in contrast to the flat pattern cutting method). His ability has developed more this term because he understands the process, and his dexterity allows him to discover and develop skills independently.

**Student 3** – in sessions is part of a group of students who are very sociable during the sessions, yet remains focused and creative, artistic in her approach. She has strong ability and easily recognises that moulage requires good control and intuitive skill. She adjusts her skills to ensure the certain amount of sensitivity and control required to mould and guide fabric to achieve successful results -

**Does this mean that an inherent expert dexterity allows students to enjoy a subject more enthusiastically because they instinctively understand on a more subconscious level that cannot really be explained through demonstration alone?**

Is it in the hands? In literature support this through testing the hypotheses?

Second round observations in 14/15 term 2 sample development.

#### **Develop Focus group meeting:**

Focus group questions their ability levels in the subject

Has enjoyment changed?

Opinions on resources

Opinions on Pinterest

What as a reflection of make could resources or Pinterest visuals be improved upon to help you with the construction elements?

Any further comments on the module or improvements to this? – Focus group meeting 1 attended by Participant 1: 13/14 Focus (BAHons Fashion Design with Textiles second year undergraduate)

Participant 2: 13/14 Focus (BAHons Fashion Design with Textiles second year undergraduate)

Participant 3: 13/14 Focus (BAHons Fashion Design with Marketing and Production second year undergraduate)

Participant 4: 13/14 Focus (BAHons Fashion Design with Marketing and Production second year undergraduate)

on 29<sup>th</sup> May at 10:30am in CAA1-01.

Interview attended by participant 5: 13/14 Fashion Design with marketing and Production 5<sup>th</sup> June at 10:00am CAA1-01.

#### **OBSERVER SECTION (to be completed by observer)**

Did this session

YES/NO/OTHER

take place on the  
stated date?

Is this a fair YES/NO/OTHER

account of the  
session?

Any other  
comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION: WEEK 3**

DATE: 4<sup>th</sup> & 6<sup>th</sup> Feb 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with M&P

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME: Innovation workshop – introducing initial construction samples resources and fabrics (paper Nylon & Felt)**

OBSERVATION SESSION:

3: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR:

- Student interaction with resources –fabric techniques
- Student dexterity
- Formal and informal language / response / feedback
- Planned and unplanned situations
- Verbal and non - verbal responses to stimuli

NOTES:

I introduced students to a range of piloted resources including:

French seams

Butt seam

Decorative finishes

Faggoting

Creative construction processes

Lapped seams

Binding using netting

Hong Kong finish

Rouleau loops

Spaghetti straps

Decorative lace samples

<http://www.pinterest.com/huddersfield/sample-development-2/>

Students did not know what a butt seam was, or the use of faggoting. Many were unsure of dissolvable fabrics (unfortunately including some textiles students). My piloted samples (see link) were well received and geared most students towards developing on these processes with some of their own crafted and developed techniques. The majority of students felt confident to experiment after looking and consulting with the range of resources available. Some students went back to access them on several occasions to further develop their own technique. Handling the samples enabled students to appreciate the method of make intrinsically. – Monitor how many students develop on own techniques through this process with a question for the questionnaire. Observations in second round observations will analyse the response and use of resources.

Students seemed to handle resources and studied their make from both sides, handling and questioning such as “how have you done this bit” or “what foot did you use” or “could I try this one but do this instead”. The majority identified most the techniques method of make, yet some needed more help in identifying how they were achieved such as spaghetti straps/rouleau loops or the butt seams/dissolvable etc. I demoed processes to those interested in using techniques in their own work.

I observed many students handling the samples, studying qualities of materials then taking photographs using phones, and using the digital copies/photographs

to use at their sewing machines/studio areas. - Interesting to note I need a digital copy/archive of any of the techniques I endeavour to create so students can use this as they prefer to use resources interactively and with the aid of technology to have their own digital copy. Instantly duplicated techniques which they can upload to a social media platform for continuity and collaborate guidance.

A further focus group including resources is need to identify exactly what students thought of techniques as some were saying yes they are good or I like them etc.

The Architectural Surface materials were introduced to the session:

White Paper Nylon

Ecru Felt

Some students were vocal in suggesting they hated the fabrics, as they were too unconventional, in contrast some students really liked this fact. I was surprised that some would have preferred to work with cotton? I think it is lack of confidence to experiment independently, which has an impact on the negativity of certain students. Some students really didn't seem to have a great deal of passion to explore techniques or work directly onto the stand. I observed in some small student groups that everything appeared to be too much of an effort, and it was difficult to motivate them to develop samples in order to experience working directly with the materials, which is disappointing. On the other hand, a majority of students really enjoyed the qualities of the materials and used time effectively to really explore the qualities and the resources available to create some interesting developmental samples of construction, and embellishment techniques to feature within their designs. In the session it was made clear that consideration had to be given to the construction elements of the design to enhance the look and appeal, and with this any ideas for construction techniques/samples could not be an afterthought, but must be integral to the design, therefore focusing on the combination of machine work with drapery/moulage on the stand and drawing development were essential. Students were asked to work intuitively in response to the three areas.

Showing students the samples really did help though. I have uploaded them to the Pinterest board for sample development. Some students had already begun to re-pin them, so although they don't actually say so in the session, they do seem to be finding use for them.

Also seems to do with the perceived attitudes they want others to witness in the session.

Student 1 – "you'll be surprised I will go away from this think about it and then produce loads of samples in my own time".

Some students were slow to start, as they were just not aware of how to tackle the subject of creating their own samples without being guided with the instructions. - The culture of this attitude and style of learning has to be developed at this stage so students are able to deal with the problems and issues they will face during the final year of study. There is a fear that what they produce or how they do it will be wrong, so I think this really hinders creativity for some students who would rather not be pioneering.

#### **OBSERVER SECTION (to be completed by observer)**

Did this session take place on the stated date?

YES/NO/OTHER

Is this a fair account of the session?

YES/NO/OTHER

Any other comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**  
**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**  
**OBSERVATION WEEK: 4**

DATE: 11<sup>th</sup> & 13<sup>th</sup> Feb 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME: Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.**

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

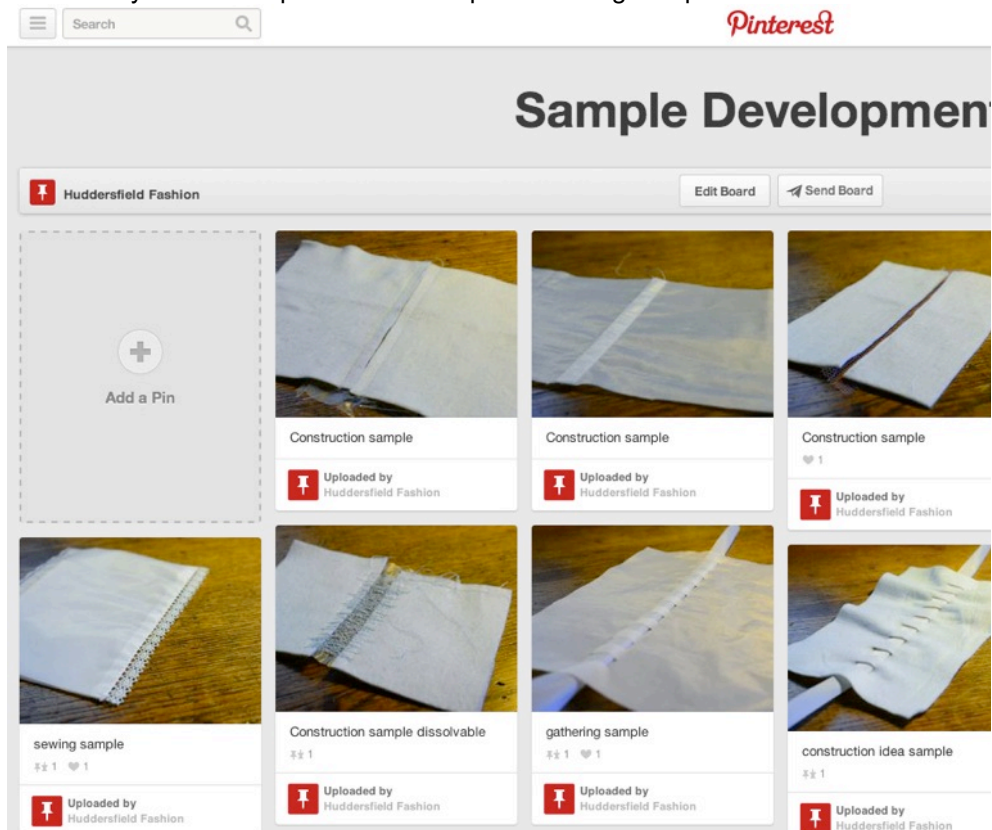
LOOKING FOR: Student interaction with resources – visuals (Pinterest) fabric techniques & moulage drapery (combining the two areas)

AREAS:

- 1) Formal and informal language / response / feedback
- 2) Planned and unplanned situations
- 3) Verbal and non - verbal responses to stimuli

NOTES: Observing and guiding students continuing to work on the stand/sewing machines to develop samples and moulage design. Students were using ipads/phones as a source of guidance when developing techniques. Many students finding the Pinterest page I created useful in guiding and shaping their ideas with instant visual results. Many students have re-pinned my own construction samples, which were uploaded onto the Pinterest page. (See below)

Some students had trailed a few of the techniques I had created, but they had just copied the technique, without developing this on. This was similar in using Pinterest, some students has pinned some excellent images, yet when sampling were trying to re-create an existing garment without pushing the boundaries as to how they could manipulate or develop the existing sample on.



Seen as quite a useful resource.

A range of initial samples produced in support of the TID1130 Sample

Development session. These were issued in week 3 of the project and introduced as alternate ways to join to pieces of fabric together. – Is this the name of the first focus group?

**Task for focus group:**

**Using the 20 pieces of fabric please come up with 10 different ways of joining two together. You cannot use a 1cm open seam.**

- **What have you learnt for this task?**
- **Has this experimentation made you think any differently to construction?**
- **Do you think it is more exciting now?**
- **Could you apply this to your own garments?**

Pinterest has really opened up the way some students have explored techniques, it keeps the internet pages out of sketchbooks and enables students to focus on real quality pages of sketchbook work.

A questionnaire will be issued to explore their attitudes to Pinterest more in-depth.

Some students are working really well understanding the process of moulage drapery working with inventive methods of sampling construction are enjoying the freedom of explore inventive construction techniques as opposed to the structure and duplication of techniques and processes involved in producing tailored garment. Some students will struggle to work in this way as some are very dependent on staff input and expect to be told what to do step-by-step. I am going to issue some initial questionnaires around the following:

- Pinterest and its effectiveness
  - Career aspirations
  - General attitudes to sewing and the fashion design course
- The focus group meeting has also developed on by introducing a task using seams and construction

Textiles students instinctively worked straight on the machines at the beginning of this session. I have noticed M&P tend to work directly on the stand, concentrating on shape and silhouette and combining detail of construction at a later stage. It is interesting to note how the two groups approach the subject differently during sessions. The textiles group in general seem to need more encouragement to explore the synergies between moulage and construction to eliminate the over-production of sewing samples, which don't really have a lot of relevance to the garments they are intending to produce.

Some students needed a lot of encouragement during the session and at points it was difficult to keep their attention on the task at hand. Some are not engaging fully in the process yet, but I think this is due to the fact that this is more of an independently driven task. Some are finding it difficult to get stuck in because they are expecting answers, yet this project is so open to interpretation that potential possibilities are quite limitless – a very different approach to tailoring indeed, where structure and technique driven duplication were essential to mastering techniques.

Also explaining to students the requirement to use Pinterest as a source and not to rip-off someone's existing ideas and just copy them.

**Samples to try:**

**Pleating attached to a yoke by stitching through the pleating (participant 1)**

**OBSERVER SECTION (to be completed by observer)**

Did this session  
take place on the  
stated date?  
Is this a fair  
account of the  
session?

YES/NO/OTHER

YES/NO/OTHER

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**  
**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**



**OBSERVATION WEEC: 5**DATE: 18 & 20<sup>th</sup> March 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

SESSION THEME: moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR: 1) Student interaction with resources – visuals (Pinterest) fabric techniques &amp; moulage drapery (combining the two areas)

AREAS: 4) Formal and informal language / response / feedback

5) Planned and unplanned situations

6) Verbal and non - verbal responses to stimuli

NOTES: Students continuing to develop designs.

Underexposure to seams and construction

There were tears from one student who was not happy with the quality of her manufacture. The student decided that the lapped seam I had described and agreed she should do were inadequate for a good quality standard of make. She was unsure of the quality of the seams she had produced because she thought they just looked like she couldn't sew. I think this is really important as it outlined for me the fact that students generally possibly pay less attention to construction and seams or have not spent enough quality time observing or viewing seams and construction and this underexposure has amounted in them not realising the quality in originality and creativity in seam exploration or the different types and processes relevant.

Students need further exposure to manufacture ideas and material development to fully understand.

Samples

The crim and nylon-piping sample was really useful in allowing students to quickly observe the process involved.

Critiques

Went well. There is a diverse range of garments taking form. Some students not enjoying the process, possibly due to the lacking structure and endless possibilities available to them, possibly outlining a top/skirt etc. next time might be less challenging?

Student 1 not enjoying it.

When am I going to do the focus group and interviews etc. and formal observations.

**OBSERVER SECTION (to be completed by observer)**

Did this session take place on the stated date?

YES/NO/OTHER

Is this a fair account of the session?

YES/NO/OTHER

Any other comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2****STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth****OBSERVATION WEEC: 6**DATE: 18<sup>th</sup> & 20<sup>th</sup> Feb 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME: moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.**

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage

NOTES: Dexterity of working moulage pattern around mannequin arms.  
An inability to really intuitively fold and manipulate material to follow the contours of the dummy arm. Is this due to lack of interest in the subject or a fear of not being technically accurate (something to ask in focus group) or is it a lack of understanding of the processes involved, as this is new to you? Some work again very neat accurate and controlled, some is the complete opposite (case in study student 4 and student1) good friends in the session, however work is very different, outlooks on the subject and feelings towards the processes were discussed (want to really get into this in a focus group setting)

**OBSERVER SECTION (to be completed by observer)**

Did this session YES/NO/OTHER

take place on the stated date?

Is this a fair YES/NO/OTHER

account of the session?

Any other comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATIONAL CHECKLIST (FIELD NOTES)**

**OBSERVATION: 7**

DATE: 25 & 27th Feb 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

SESSION THEME: moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage spatial thinking 2d – 3d designs

NOTES: Continuing the development of designs. Some students are really beginning to appreciate the spatial thinking involved in the creation of designs based around the female form, identifying this way of creating designs and patterns as more intuitive - as the skill of draping using manual dexterity and the visualisation and thinking involved in creating designs is both complimentary and useful for developing skill awareness in pattern cutting generally, helping to bridge the 2d flat cutting process through understanding of the 3d techniques.

**OBSERVER SECTION (to be completed by observer)**

Did this session YES/NO/OTHER

take place on the stated date?

Is this a fair YES/NO/OTHER

account of the

session?  
Any other  
comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION WEEK: 8**

STAFF: Debbie Allsop (observer) Hilary Hollingworth (project leader)

DATE: 4 & 6<sup>th</sup> March 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME: Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.**

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage

NOTES:



Mention embroidery session using mesh to create interesting techniques as a workshop session.

Intricate work, some area less inclined.

Some intricacy involved in the process of detailing designs with the implementation of hand skill. As well as physically creating the work, students learning to appreciate the concept of forwards planning and thinking about how the sample will develop once all details and embellishment have been created. Combining both manual skill and mental aesthetic.

**OBSERVER SECTION (to be completed by observer)**

Did this session  
take place on the  
stated date?

Is this a fair  
account of the  
session?

Any other  
comments?

YES/NO/OTHER

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION WEEK: 9**

STAFF: Debbie Allsop (observer) Hilary Hollingworth (project leader)

DATE: 11 & 13<sup>th</sup> march 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

SESSION THEME: moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:  
4: TID1130 SAMPLE DEVELOPMENT term 2  
Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage

NOTES: Some students making poor judgments in terms of selection of finish on certain designs. Student 5 using binding (not cut on bias) around neckline and armhole, instead of a much neater option of a full facing. Exposure to the make of garments is really essential to ensure that students are really appreciating the varied and different construction methods for good selection. This is an area of weakness for some students. Not really appreciating the value of the make assumes that they have limited exposure to good quality products and are unaware of what constitutes good make and design?

**DEVELOPING MY RESOURCES TO IMPLEMENT:**

Need to consider a good range of samples to implement to ensure that a comprehensive awareness of appropriate techniques is available.

**OBSERVER SECTION (to be completed by observer)**

Did this session

take place on the  
stated date?

Is this a fair

account of the  
session?

YES/NO/OTHER

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION WEEK: 10**

STAFF: Debbie Allsop (observer) Hilary Hollingworth (project leader)

DATE: 18<sup>th</sup> 20<sup>th</sup> March 2014 TIME: 1:15-4:15pm LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

SESSION THEME: Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:  
4: TID1130 SAMPLE DEVELOPMENT term 2  
Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage

NOTES: Independent commitment:

Some students really showing a responsive and independent nature to the theme of the project and really experimenting with their own areas of development. There is still a lack of motivation from certain students, who require much more guidance in terms of developing their own design ideas. The delivery and nature of this project requires students to really develop their own scheme of working in preparation for the final year of study.

**OBSERVER SECTION (to be completed by observer)**

Did this session

take place on the  
stated date?

Is this a fair

YES/NO/OTHER

YES/NO/OTHER

account of the  
session?  
Any other  
comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION WEEK: 11**

STAFF: Debbie Allsop (observer) Hilary Hollingworth (project leader)

DATE: 25 & 27<sup>th</sup> March 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

SESSION THEME: Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR:

Drapery and continuing exploration of working on the stand completing garment make

Moulage

Creative construction

NOTES:

Students continuing to develop designs.

Students seem to be sticking with one idea and running with this. There is a fear to develop experimentation, or a lack of interests to take this further beyond initial ideas.

Session ran in theme from visit from Betty Jackson, so a busy group of students working on designs.

One issue with a student trying to adapt an earlier explored technique, with ineffective results, using an embroidered seam for the contours of the front panelling section looked very poor in construction, she was asked to rectify this issue by unpicking and using another technique, in which she selected a ruffled look. This again was amateur in execution, due to the underdevelopment of sample development trials and techniques on this process and her inability to utilise machinery to its full capability, her dexterity might have been underdeveloped also.

**DEVELOPING MY RESOURCES TO IMPLEMENT:**

Need to factor into samples, achieving some on the curve of the material, to enable students to see how difficult it can be when producing a sample technique for a contour area, and the fact that this needs to be accounted into timescales and sample trials.

**PICTURES OF RUFFLES HERE LINKED WITH RESOURCES.**

**OBSERVER SECTION (to be completed by observer)**

Did this session  
take place on the  
stated date?

YES/NO/OTHER

Is this a fair  
account of the  
session?

YES/NO/OTHER

Any other  
comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth**

**OBSERVATION WEEK: 12**

STAFF: Debbie Allsop (observer) Hilary Hollingworth (project leader)

DATE: 1<sup>st</sup> & 3<sup>rd</sup> April 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

**SESSION THEME:** Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2

Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage & Creative construction

NOTES: Students continuing to develop designs.

Motivation and the continuation of development of designs has been an issue.

An effective year group, yet concentration for some can be difficult to remain focused.

Critique timeslots:

Development of techniques on an individual level. It can be difficult to suggest and cater techniques to students within a small critique timeframe, yet reference back to the use of Pinterest has been successful. This needs to be updated continually to ensure the effectiveness and fluidity of use, as students will continue to return to this if it is further utilised effectively. The addition of an iPad during tutorials would be useful to implement and will be suggested to course teams, as links back to video demonstrations etc. will be useful during demonstrations.

Zip insertion seems to be an issue. A lot of students have gone for the exposed look, as this is an easier option to achieving a channel seam.

Student 6 creative an effective bit of drapery combined with creative cutting in using a front double layer to achieve an effective concealed pocket some creative processes involved in the construction of this process. Next year, the implementation of method of make sheets would be ideal to ensure they are able to effectively re-call processes

**DEVELOPING MY RESOURCES TO IMPLEMENT:**

When creating the range of samples to implement must consider and include effective method of make (small and concise) to ensure students are able to gauge the way to make particular samples.

**OBSERVER SECTION (to be completed by observer)**

Did this session YES/NO/OTHER

take place on the stated date?

Is this a fair YES/NO/OTHER

account of the session?

Any other comments?

**OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2**

**STAFF:** Debbie Allsop & Hilary Hollingworth **OBSERVER:** Hilary Hollingworth

**OBSERVATION WEEK: 12**

**STAFF:** Debbie Allsop (observer) Hilary Hollingworth (project leader)

**DATE:** 8<sup>th</sup> & 10<sup>th</sup> April 2014

**TIME:** 1:15-4:15pm

**LOCATION:** CAA1/01

Creative Arts Building

**LENGTH OF OBSERVATION:** 3hrs

**STUDENT YEAR GROUP:** 2

**STUDENT GROUP:** BA (Hons) Fashion Design with Textiles

**AMOUNT OF STUDENTS OBSERVED:**

SESSION THEME: Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2  
Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

Moulage & Creative construction

NOTES: Students continuing to construct designs  
Not understanding the effective use of panelling, as in a princess line and eliminating a large amount of bulk as a result of achieving this.  
Some are thinking ambitiously in terms of what they will include for construction techniques, becoming excellent concept pieces, yet not very sophisticated make (Student 6) has produced a very effective and creative concept garment, and has included an interesting range of construction finishing's and techniques, yet the execution of this is a little underdeveloped, therefore makes the design look a little poor in reflection. The shifting of initial ideas to full-scale garment can be lost in translation.

#### DEVELOPING MY RESOURCES TO IMPLEMENT:

Have to gauge the resources so they are achievable at the level and will ensure effective results. Not too advanced. Some of my initial resources PINTEREST and examples included might have been a little over stretching.

Students need to focus more time on sample development and trialling of techniques. A lot are not bagging through facings, and instead using a poor topstitch as a hemline on the neck for example. There is not enough focus on trialling a range of sample development processes (student 7) dress includes an open CF section that has not been effectively bagged through.

#### PHOTOS OF BAGGED THROUGH SECTION

#### OBSERVER SECTION (to be completed by observer)

Did this session take place on the stated date?

YES/NO/OTHER

Is this a fair account of the session?

YES/NO/OTHER

Any other comments?

#### OBSERVATION LOG TID1130 SAMPLE DEVELOPMENT 2 2013/14 TERM 2

STAFF: Debbie Allsop & Hilary Hollingworth OBSERVER: Hilary Hollingworth

#### OBSERVATION WEEK: 12

STAFF: Debbie Allsop (observer) Hilary Hollingworth (project leader)

DATE: 29<sup>th</sup> & 1<sup>st</sup> May 2014

TIME: 1:15-4:15pm

LOCATION: CAA1/01

Creative Arts Building

LENGTH OF OBSERVATION: 3hrs

STUDENT YEAR GROUP: 2

STUDENT GROUP: BA (Hons) Fashion Design with Textiles

AMOUNT OF STUDENTS OBSERVED:

SESSION THEME: Moulage on the stand and sample development on the sewing machines, harmonising and combining the two methods to create design for the garment.

OBSERVATION SESSION:

4: TID1130 SAMPLE DEVELOPMENT term 2  
Architectural Surface

LOOKING FOR: Drapery and continuing exploration of working on the stand completing garment make

AREAS: Moulage & Creative construction completion

NOTES:

Students continuing to complete designs for assessment May 9<sup>th</sup> hand-in  
Last week of make on this project, a lot of issues with neck binding and facing.

**DEVELOPING MY RESOURCES TO IMPLEMENT:**

Sample to include really accurate make of neck facings, or neck bindings, to ensure students know how and what to use around neckline.

Samples need to sell the technique, so students are more likely to utilise and re-create aesthetic for design selection.

**OBSERVER SECTION (to be completed by observer)**

Did this session  
take place on the  
stated date?

YES/NO/OTHER

Is this a fair  
account of the  
session?

YES/NO/OTHER

Any other  
comments?



#### Appendix 4: Transcriptions of manufacturer and focus group interviews

Audio/video files available via dropbox

<https://www.dropbox.com/sh/06mu2jcgoy0zlo7/AAAlr6WPSBeVIRD2qQj9EWVNa?dl=0>

##### Student Focus Group Transcription

Interviewees:

Participant 1: 13/14 Focus (BAHons Fashion Design with Textiles second year undergraduate)

Participant 2: 13/14 Focus (BAHons Fashion Design with Textiles second year undergraduate)

Participant 3: 13/14 Focus (BAHons Fashion Design with Marketing and Production second year undergraduate)

Participant 4: 13/14 Focus (BAHons Fashion Design with Marketing and Production second year undergraduate)

The University of Huddersfield

Department of Fashion

Queensgate Campus

01484 471656

d.allsop@hud.ac.uk

Debbie Allsop - Interviewer

29<sup>th</sup> May 2014

The University of Huddersfield

D = Interviewer Debbie Allsop; C = Participant 1 J = Participant 2 H = Participant 3 F = Participant 4 (C,J,H,F = researchers key reference for actual named participants).

D: Ok right well thanks for coming; what I'm going to do is go through a few questions for this focus group interview session. What the questions are going to be based around are the resources that we used as part of the sample development term 2-moulage project. I want your reviews on the resources and also just some views on some other sort of points, which are linked to sewing construction and design.

OK, so when you think about the resources, the ones that are on the table, so if you wanted to have a look through them, erm just obviously refresh your memory with what they were like in sessions. So these (ones students are looking through) are the ones I introduced at the beginning of term 2. Just if you have a think about those, the instant nature of them, what you think they look like, what you might think about doing to improve, or if you thought they were useful – that kind of thing. Ill just ask a few questions based around that.

D: So have you found the initial resources created for the module of any use? What do people think about them? Did you find them useful?

J: I think they are a good starting point. They give you a good idea of like where you could go and what you could do, because obviously when we started I didn't really have an idea of what it was about (the project) so I think it helped you. Like you knew you could be more create and stuff and use different techniques.

D: Would people agree with that? Has anyone, did anyone kind of look at them and think oh they are not really relevant or I don't find them appropriate, I don't want to use them or...

F: I think the opposite because...

H: it gives you a lot more ideas...

F: Yeah with Architectural Surface (the moulage project title) you could just look, when you were doing your research you'll be like how on earth do I incorporate that into like a 3D garment! And when you have used sort of like the slicing technique (*in one of the samples*) that like automatically creates texture and I wouldn't have known how to do that with a flat bit of fabric.

D: Yes so you think they have kind of helped you to develop your skill in a sense because you've got a starting point to work from?

F: Yeah and just different ways of using fabrics, and that helps you design, and makes it a bit more original.

D: That's good then. So could you comment on your reaction to the physical appearance to them, do you think that the way that they're illustrated, or the way that you kind of use them do you think it could be improved, or what do you think instantly, do you think they are interesting? Or do you think that they could somehow looks slightly different?

J: Do you mean like presentable wise?

D: yes,

J: Erm I think that they are all right because you need to really feel them like. If they were bound down you can't see the back and stuff. I don't mind how it's like this because you can actually just see...

F: Yeah they are just examples. So if you decided to use this one you could use totally different fabrics.

D: so you don't think they need to be sort of like polished and pristine – they're quite nice as they are?

F: Because you can see how they have been done like this; they are more tactile.

J: If they were stuck on a board you couldn't see the back or anything.

D: Yes alright then in that kind of vein of questioning then, do you think the techniques are easy to understand in how you could produce them or would you like to see for example a method of make like a written method of make or something on the back just to explain how to do that process?

H: I think some of them maybe, because the ones that have got the dissolvable, they might be useful just knowing what fabrics they are and how they have been put together. But some of them like the seams are fairly self-explanatory from what we've done in the past.

F: Yeah that one (weaving sample) would be quite simple, you'd kind of use your own initiative to use that one, it's just like simple weaving isn't it?

D: But maybe the technical, sort of like the content of the material, what the actual materials are, because some you might not have used dissolvable before and things like that and I suppose I'm just assuming that you all know what this is.

D: What about the time taken to produce a technique, say for example one of the seams, sort of like a 10cm seam if there was an explanation for how long that 10cm sample had taken to produce, or if it was a bit of embroidery, or if it was quite an intricate technique; do you think it would be useful to find, to sort of know the timing it had taken to produce that particular technique?

F: Yeah especially if you've got a deadline limit. Like I wouldn't want to use a like a really extravagant technique and then only get half of it done!

D: Yeah, so that would be useful. OK what about, it's quite a side question but the construction methods and finishing's relevant for appropriate garment price points. So for example if it's a really high-end garment would you want to see seams and finishing or different techniques that might be appropriate for that level and then appropriate for a lower level like a high-street equivalent – do you know what I mean like different in...

H: yeah sort of like you do your French seams for your more sort of high-end; yes that would probably be quite useful.

D: So maybe if there were some kind of rundown on the back of it that would just explain...so this is material content, how long it took to do this little sample, and what the appropriate market level was.

H: yes, yeah.

D: OK. Is the selection as a whole quite interesting or would you have liked to sort of experienced different techniques or processes, and if so what other techniques would have liked to have featured in the resources?

C: I think there was a lot to look at so there was quite a good choice of what you wanted to do.

D: what about anything technically wise sort of like rouleau loops or buttons and fastenings, being a bit more technical rather than creative, or is it good that there is an appropriate mix of both?

J: Yeah. You've given us enough to do our own techniques. You can't do every technique, you need to like let us do some techniques as well, so this is just like a starting point.

D: Yes so this is just a good starting point range and you don't feel anything more sort of extensive...

J: No. I think if you do every single sample there's nothing left for anyone to do (laughs)

F: Yes its your work not ours.

C: I think most people took one and developed on it, kind of made it their own and so...

D: yeah that's what I kind of wanted the intention of...

C: Like an idea and then follow it on yes.

H: More like experimentation from our point of view.

D: That's good to know then. Erm is it useful to be able to handle the sample physically, or would it be better if they were just available online?

C/J/H/F: Physically.

F: You mean like as a visual reference online? Maybe, but it would be better to feel them.

D: So when you looked at those techniques in the first session; did you say, if you found one sample interesting and you wanted to use that technique to explore did you take the actual resource away with you or did you look at it study it then take a photograph and then work on your own?

C/J/H/F: Just looked at it.

D: So do you think taking photographs and things like that are important after you looked at it initially, and is that so you can obviously capture it so you've got it as a reference to come back to?

C/J/H/F: Yes.

D: Ok. Is it beneficial that the resources available were in the actual materials you were using for the moulage project or do you think it matters? I know obviously some of them weren't, but the majority of the resources were in the paper nylon and the felt, with the additional trimming. Do you think that's important or is it good to have a range of different fabrics?

C: No I think it's important that it's in the fabrics, so you know what it looks like, or the material could like react in a different way.

F: Especially if you never used anything as unusual as the paper nylon, like it doesn't have much give or anything.

D: So it's good that you get a sense of the materials, how they work, how they operate and how they mix together as well.

J: I think the materials were nice as well as obviously if you do moulage (being plain colour) like if you got to unpick fabrics and they're printed fabrics and you got volume it might just look like a freak show!

C/J/H/F: (All laugh in agreement) Yes!

J: So it's nice that they were all white and just clean.

D: Yeah I definitely agree with that.

D: would you like to see a range of sample and resources that were in some kind of unusual fabrics, would you like to see that develop further sort of like using neoprene's or perhaps in leathers or velvets and things like that because I know velvet can be difficult to work with as a fabric.

J: Yes that would be good to see like hard materials to work with.

H: Yes to see what they can do. What you could do with them.

D: So like a bit of a focused resource that was based on technical fabrics type of thing so quite difficult to work with fabrics.

J: I think that would be interesting as well for the Vilene (fusible) one because we don't really know what to do with it.

F: It's so stiff!

J: It's a difficult fabric to work with.

C: It makes you think though. Makes you think how you can experiment.

D: And I suppose you could do the research yourself to a certain extent and look online and things like that but it's actually good to see physical resources because you can actually see close up and in detail of the different techniques.

F: Sometimes online as well it's not a very clear photo. When I was doing some research for the architecture it looked nice but when you zoomed in you couldn't actually see what was happening, whereas in physical form you can.

D: Erm, OK that's great. Have the resources been significant in guiding you with your ideas for different techniques – I think we've covered that already and I think you have found them to be quite useful?

C/J/H/F: (Yes all in agreement)

D: Erm, would a more extensive range be suitable and do you have any suggestions – I think we've covered that as well. Secondary to that question would you like to see a kind of archive online around construction samples or resources to physically explore in sessions or was the amount created suitable to guide you along. Did you, it's kind of a mix of questions; so you know the fact that they were on Pinterest as well, do you think they work in combination or?

J: I like that we were shown first, when we were first introduced I think everyone was a bit like oh what do we do and then (after seeing samples) we were a bit like oh ok. I really liked the fact that you introduced like Pinterest and stuff because it was a way of communicating outside of here as well. I quite liked that.

D: So it's quite supportive as anything you've seen in sessions you can just capture it straight away and put it on (Pinterest)

J: quite visual as well, so it's was nice to just look at.

D: And I suppose it's good because you can communicate with all students, tutors and staff.

D: So you obviously think uploading the resources onto Pinterest has helped you to access resources more effectively?

C/J/H/F: Yes (In agreement)

D: So exploring the options here (*sheet handed out*) there are 6 separate options for there. Could you possibly identify which is most suitable or an interesting option for you in the workroom in terms of being able to study and view and develop samples from an existing archive? So basically what I've

included if you don't understand what I've done; you might not understand this; there's an option 1 of in a box, and I've just taken these images courtesy of Google, Manchester School of Art and Design – I think it's some kind of student exhibition for the degree show, might be last year's show. But we've got one that's laid out in a box. Work that could potentially be on a rail. Erm resources, techniques that would be integral into a garment. On a tablet. Or on the table with headed card. So basically what would be your preference? If you, if they were developed would you like to see them?

C: I'd like to see them on the wall. There out the way then they are not in the way and they are there if you need them for like a reference, and they look nice as well.

D: but if they were on the wall stuck down on a wall...

F: You can't touch them.

H: Think I would like them in a box.

J: I like hanging samples like the samples

C; But you could feel as well.

D: Next door (*final year hanging samples for textiles*)

J: Like a rail in a room somewhere with all hanging samples on a card.

F: You can see how they hang as well.

D: And the header of the card could have like the information. Yes.

J: yes and the time limit.

D: What about on a garment. Do you think it would be...if you basically one idea was to make a garment that's got a million different seams or a million different sections of it that have got different sections of techniques in it, so it would look a bit of a mishmash of LOADS of techniques but you could see the appropriate area or positioning for that resource, that kind of you know. Would that be useful?

C: I love seeing examples. I think examples help a lot. If you're left in like the deep end I think you're a bit like oh what do you expect, what do you want kind of thing. But if you see a few examples you're always like oh right I feel better now I can try of like think of my own kind of thing.

D: Yes so it doesn't need to be to sort of laboured or dictated in a sense that its involved in a garment so you've got more options as to where it could be, so that's (*the garment*) is maybe going a bit too far with it?

C/J/H/F: Yes (*all in agreement*)

D: And it there any other method, or is it a combination of a range of methods that would be most suitable?

C/J/H/F: Yes (*all in agreement*)

J: I like the physical samples. I think if you did want to do an online archive kind of thing I think if the samples were available in session if you did want to look at them that's fine.

H: yes I think the combination of online and in a box or on a rail or something so you can go to that if you want to for reference. If you want to go and have a look in more detail.

F: Even if you didn't want them loose like that you could just put them in like a, just bind them all together, and the it would be sort of, you knew when you get fabric, you go to a furniture shop they give you samples of all the options.

D: yes in a folder thing. I suppose one option was like a folder and then maybe like a little card inside and you pull out the card and it's got all the information on it or something but then I just thought the cards going to go missing.

F: Yes (laughing)

C: I didn't think about the hanging rail idea I just thought straight away about the wall but that would be quite good because the final years have to do all there hanging samples, it does look quite good and clean as well. Easy to put away and get back out again.

D: That is true. Yeah that's an option. So in, as a kind of general so what would you all rate more the kind of rail idea or...?

C/J/H/F: yes (*all in agreement*)

D: And then an archive ideas as well, so they were kind of available online so you could access it at home or wherever.

C/J/H/F: (*Yes all in agreement*)

D: Erm OK so just a few questions on moulage tailoring the actual module. Just your preference really which style of project and teaching did you prefer? Obviously the tailoring was very structured with set samples to follow and reproduce, and then to go off and design your own jackets. But the moulage was different in a sense because it was more creative and independently driven. So did you like both range of techniques, the way that they were taught or what was your preference do you think?

H: I liked both.

F: yeah I did too.

H: I liked the structure of tailoring but I quite liked the structure look anyway. But I think the moulage it's nice to then have the absolute opposite just having pure; you can do what you want

C: Its good because you can do like what you want. It's very experimental, you could go over the top, there's not a structure to it and everyone's looks different as well

J: its a lot more like not stressful (Moulage) you can kind of chill and have fun with it.

D: do you think you need to have the structure of the tailoring and things like that first?

J: it's a perfect balance really.

C: I really enjoyed doing the moulage project.

D: But also kind of really appreciated the techniques and the pressure of tailoring.

C/J/H/F: Yes (all in agreement)

F: I'm glad that one (tailoring) was first.

C: It was like a rest almost (moulage) but not. It was enjoyable. You knew you had to get this tailored jacket like perfect; you had to get everything perfect because there's a set way of doing everything.

J: Never swap them around! (Tailoring and moulage).

D: No I agree, I think it does work as it is.

D: Erm OK so the sewing values; just a few questions on sewing and how you value your ability to be able to sew and to construct garments. Erm do you think erm greater technical knowledge of sewing and making garments enhances how you approach your design thinking? Do you think it has limited your creativity in any sense? So for example, would you think that; would you think that the more you know about sewing you'd think oh that would be really difficult to do in a garment therefore I am going to change my design or something like that?

C: I think people limit themselves sometime depending on how confident you are at sewing. If you are not a very good sewer I think you make everything a bit simple and you know you don't experiment a bit more. But I think if you're confident you go oh yes I could possibly do that lets give it a try kind of thing.

F: But it helps your designs as well to be like, not more commercial but makes your design, like you visualize how they will be made so you know that they can be made. If you want to be a designer it's pointless designing things that actually can't be physically made. You know what I mean, you know if you go too creative, whereas if you think about sewing techniques you like think oh this can be made so you can still design it.

D: yes. OK.

C: Yes because when you are designing you think oh could I make this? Is it possible?

J: I think now as well with second year it's just design projects at the moment, we can be a bit more creative. But I think when its final year, when you're actually designing you'll be thinking like oh I actually have to make this (Laughs) so you're not going to go over the top like...

C: You'll be sensible.

J: Yeah you'll know your ability and what you can do kind of thing. There's no point doing something really complicated if you know you can't do it. You just be like thrown in at the deep end.

D: Yes OK. That's great. So when you are thinking, when you are designing do you think about the process of construction for the design so you say for example your tailored jack or anything that you doing – any visual studies projects do you think in the back of your mind this is how I would construct it, or is that completely separate?

F: I do because I do like sampling and stuff. Like as I say its pointless me designing something if I don't know how to do it. So you just do stuff on the stand.

C: You can't help it as well now. I look at people's clothes now and you think of how that sleeve's put in and stuff

D: I know!

C: You can't help but check everything out like when I'm shopping I'm like (*really analysing clothing and not looking impressed with make*)

F: I know when I'm out shopping with my mum I go put that down its rubbishy made and she's like what I like it? And I'm just like no!

H: I can't shop anymore because I'm always looking at how it's made, or the fabric.

C: you're brain changes, like you'll just automatically do it like if it's a weird sleeve that you've never seen before you'll go oh I wonder what that looks like on paper kind of thing. Like it's important to see what's, to imagine what something would look like on paper to what it would actually look like in 3D kind of thing.

D: Yes so you feel there is definitely the kind of link between 2 dimensional and 3 dimensional thinking when you are designing and you are kind of thinking about the construction side. So when you first came on the course, or when you first started studying fashion do you think your approach was really different; do you think like you were designing like quite over the top...

C/J/H/F: Yes (*all in agreement*)

F: Terrible!

C: You come along thinking that you know loads don't you're like I know that, I'll do that...bla bla bla. And then you are like oh god there is actually a lot that I don't know.

J: I remember first year like crits and stuff and you used to take a design along and they would just be like (Tutors) how would that get on how would you put it over the head and literally just like where's the zip, how does it open? You didn't think of all those questions you literally just drew a dress (Laughs).

F: Yes!

D: So it's informed your kind of creativity and your design development through construction knowledge.

C: And we've matured I suppose.

D: Well yes of course I think you advance along the course. But there are degree courses where they don't do as much sewing, as much construction. I mean I personally think it is important because I think it does develop your skills and you designing confidence, because like you say, you think about how you put it on, where the zip is, is it going to work – is it completely flawed as a design type of thing, so it is important.

F: You think about fabrics as well, what fabrics are appropriate through your experience of sewing; because if you work with them you know how to use them.

C: I used to think it was stupid as well when people said 'design starts with the fabric' and I used to think no it doesn't, it starts with design, but I think it actually does start with the fabric. Like you've got to think what kind of fabric would be possible kind of thing. Since being in second year I've actually thought oh it is all about fabric, textile, what you're actually going to make it from.

D: Yes and I think that's why I think the importance of the resources because it starts there, it's good to see what you can actually do.

C: That's why I like that they are actually in that fabric.

D: Yeah because it is relevant for the properties of the materials. Erm the next question I think we've kind of covered it – if you didn't understand how your designed garment was made would this affect the limitations. So you would kind of all agree that you might edit a design type of thing for your knowledge of sewing ability kind of thing?

C/J/H/F: (*Yes all in agreement*).

**End of interview.**

*(Sienna Couture Transcription follows below)*

## Sienna Couture Transcription

Interviewees:

Manufacturer 1A 2014

Manufacturer 1B 2014

Directors - Sienna Couture sampling and garment manufacturing

Havelock Terrace, London SW8 4AS

Debbie Allsop - Interviewer

16 July 2014

Sienna Couture Battersea

D = Interviewer Debbie Allsop; C = Interviewee Manufacturer 1A 2014; R = Interviewee Manufacturer 1B 2014

D: Right, OK so if I just start with a few questions about your facility, and then there are a few questions on your opinions of working with designers, which we have already talked about generally, and then the value of manual skills, you know employees and skills and sewing and things like that. So what type of client do you normally work with?

C: Erm it does, it varies between high street, mid-market and high-end luxury. I would say it probably about 70% high-end, and about 30% is, High- Street.

D: Yes.

C: So it goes right the way across the board.

D: Yes, so it's quite a varied...

C: Yes.

D: Varied base of clients, erm right, so that's an interesting point, the garment construction and methods and things like that, do you vary the to suit the client or do you just, do they come to you and say I would like a particular finishing or...

C: Yes

D: Or do you specify?

C: Quite often they'll ask us for a particular finish, and then it will depend on whether or not that is cost-effective,

D: Yes.

C: Depending on whether it is high street or high-end, and erm and what the end price point will be from them.

D: So you wouldn't necessarily say a high-street garment or a high-end garment would have a set finish or a set construction method.

K: Yeah they would...

D: Yeah.

C: They would generally have that; they would have that, but then as I said it would, as I said you will get some of them that want hand finishing...

D: Yes...

C: And if that's applicable then we'll do it,

D: Yes.

C: Or if not, we'll maybe advise and say look we can do it in such and such way, which will look just as good, but it would keep the budget, it will stick within the budget.

D: Yes, OK, erm, so again that's, I think this is covered, this question, I've just put... when you are dealing with clients, do you kind of work in a collaborative way and you might.

C: Yeah, very much so.

D: And you might suggest.

C: Yeah, it's quite hand-on from both ends. We encourage a lot of lines of communication...

D: Yes.

C: Erm, whereas I'm told, from what we've been told, and from what clients tell us, is most companies you go to, you go in and you drop your fabric off, they want you to provide patterns as well, and they say like, come back in a month...whereas not only do we offer the whole service of providing pattern work as well, and we also offer advice, and consultancy on all aspects of it, erm we'll do the whole thing...

D: The whole kind of spectrum?

C: And we'll be on the telephone to the or we'll email them or whatever and say, look this will work a different way, d'you want to come in, or do you just want us to carry on with it...

D: Yes

C: That sort of thing. There's a lot of communication both-ends.

D: So would you produce, like small samples of techniques and finishes or whatever first or would you just...

C: Sometimes yeah, it depends on what it is...

R: Yeah, if they don't understand what you're doing, you have to show them.

C: Yes.

R: You know what's right for the garment, but they don't...a lot of them have got no technical knowledge.

C: On some of the high ends, Rachael will tell you like at fashion week and everything, they will experiment with certain fabrics...

D: Yeah

C: Which is not, what Rachael said once that is wasn't actually sewing; it was more like industrial engineering...

D: Yeah (laughs).

C: And erm, but they come to use for that reason, because they know that we will do it, but we'll say whether or not it is...

D: Viable?

C: Viable to do. But most of those are kind of showstoppers for the shows...

D: Yes

C: It might not necessary be something that even goes into production anyway

D: Yes, yes so it's a kind-of one-off, luxury...

C: Yeah, there's been stuff, there's been stuff like with chain mail, and there's been stuff with old rubber,

D: Yes

C: not even normal rubber, all different things.

D: Yes, yeah

D: So you're quite pioneering in the way that you might experiment with...

C: She (Rachael) is yeah.

D: Materials and techniques and things...

C: You have to be

R: You have to cos they don't know what they want, they just turn up with this bit of old whatever, this metal...

C: And they've looked at it and said oh this looks fantastic, and we say oh well you can't actually do anything with that...

D: Yeah

C: erm, and then you obviously you think on whether to advise them on whether it's viable to do it. If its going to be a show-stopper as I said that's fine, but for production and everything you cant always do things, its not possible, its not viable.

R: We had stainless steel mesh once... (Rachael pressing samples in the background)

D: Stainless steel mesh?

R: It had to be turned into tailoring.

D: Wow! (Amazed)

R: It's was you know like a sieve, but really fine, it looked like fabric, except it was metal, so of course you can't press it, and every time you moved it, it was like foil, it just became more and more creased.

D: Wow...

R: That's was fun.

C: There has been some amazing stuff, honestly. Erm and it the way also you kind of, it's about erm, kind of being able to match images up as well. Because so much is digitally printed now, erm when were just doing the things for Walt Disney, obviously you got to be able to match all the different scenarios cos there's all different erm prints that come in, and obviously when you got a tailored coat or something you got to make sure that everything matches up...and it's all time being able to do it, and skill to be able to do it, that's when it comes in, exactly, matching it all out.

D: I was going to move onto when you'd just mentioned about, you doing the whole process of, you know the pattern work and everything that's involved in that, so do you find that students, oh well, not necessary just students but designers as well, will come in with just a sketch, or something like that, and its then up to you to...

C: Yes we either have to interpret it, which happens quite a lot...



D: Yes

C: Trying to interpret it (laughs) erm, some of the erm, some of the erm well-known brands we have to kind of interpret them quite a bit actually, erm some of them come in and they've got really really good designs, and they've got speck sheets and that sort of thing...

D: Yes I was going to say, do you find you've got technical packs and that sort of thing?

C: It depends entirely on who the client is...

D: Yes

C: And you'll, the other things you see is, you tend to find that some of the bigger names, because they know us and because they have been working with us for years and years, they just know that we'll know what to do cos sometimes it can be a slight variation on a theme, something we've done, something similar to...they'll ring and they'll say Rachael, can you remember such and such you did years ago...well that's what's coming over is virtually the same, so it's that sort of thing, so there's a lot of, I think because we've got a lot of continuity with our clients they seem to know that we can just get on with it, and designers move around all the time. We got erm, I don't know if you can remember a company called Principals?

D: Yes

C: Womenswear?

D: Yes

C: And they went under about 5 years ago, well we were with them for years and of course all the people who worked for them and were made redundant, well they've all gone to various different places and we still work with most of them now, some are at Marks and spencer, some are at ASOS, some have got their own labels and the rest of it, it goes round all the time, all the time. We had a lady in yesterday, who's moved to another company who we work for anyway, and it's after a while they all know you...

D: So it's kind of...

C: It's all reputation, but you have got to; you have got to help them quite a bit, got to say most of them. There are very few, apart from, apart from, and I'll name them, people like Jasper Conran and Vivienne Westwood who just come in, patterns, tech pack, fabric – done.

D: Yep.

C: And even fashion week will, will be doing Jasper Conran's fashion week, in kind of – we'll be booked in year on year, but she'll (the production manager) there we've worked with for like 12 years now will say right I'll be delivering on June the 15<sup>th</sup> and on May the 15<sup>th</sup> she'll ring and she'll say, sorry it might be the 16<sup>th</sup>, that's how – it's like a well-oiled machine honestly, but you don't get that very often.

D: No, no?

C: No, you don't get that very often.

D: Erm, right so, one of the questions as well was where do you think the biggest skills gap is between sort of, new employees...new designers and your kind of industry standards, where do you think the downfalls or is it like we've explained yeah?

C: Technical skills, its everything...

D: Yeah so it's like when they come in (to work with you) they might just come in with a really elaborate, crazy design, or something that's not really considered in terms of make.

C: There is a huge problem, I think I'll say this like that – we discussed it on the phone, and Manufacturer 1B will say the same this, there's this huge problem now whereby students come to us for their final collections, and they've been told to come to us, I think I said to you...

D: Yes.

C: By certain universities, by their lecturers, and said that will basically do everything.

D: Yes.

C: Every single thing, from start to finish, which isn't right.

D: A bad approach?

C: It isn't right. Erm so Rach what would you say was the major, the kind of, the the lacking of certain skills from students or young designers?

R: From Students?

D: Yeah from students or young designers, where do you think, with your standards, where do you think...?

R: Financial acumen...

C: That's a huge thing...

And technical knowledge. Completely, one hundred per cent... Can't sew a button on.

D: Yes?

R: They can't even sew a button on.

C: They can't literally sew a button on, and that's the awful thing...

R: Can't put a hem up...

C: And the thing is, they don't want to either cos they'll say, I'll never do this...

R: One in a hundred, one in a hundred vaguely know what they're talking about. D'you know what, it's funny actually because they, some of them- we did a lot with Birmingham (university) and the patterns were very good, because the pattern lecturers' apparently were brilliant...

D: Yeah, that'll be Sheila (my old pattern lecturer)

R: Erm but the technical side, just useless...

D: Yes.

R: And they don't encourage them because...

D: I think there is that kind of, it's the sewing side isn't it...

R: It's not seen as glamorous to do it.

C: Yes. So the kids don't think it is.

R: but what they don't understand is, that if they can't understand how something is supposed to be made and fitted, they can't design it.

D: Yes.

R: And that's it, that's it, end of. That is the biggest problem you've got in colleges.

C: When you do something from Manufacturer 1B's end, like when you can design and make...

R: And they all yabber on about it saying they're going to set up these academies, and Philip Green's done it and ASOS have done it and they're gonna train these people up...

C: Nothing's happened...

R: We had Skillset come to use and say would we be interested in taking on an apprentice, who's gonna be, there gonna take them on for two years, train them up to top level machining in two years (amused as this is not really possible in this space of time) and I said what will they be able to do if they come in? And she said oh well they will be able to put a lining together... I thought, I could teach you in 15 minutes how to put a lining together, that's not top level sewing, that's what you learned at school, in your little needlework classes for your 'O'Level...well its true, and now we're paying for it.

C: So it does, there is a huge problem.

D: Yes.

C: And I think the one thing that Manufacturer 1B said, that I agree with totally is that sometimes you've got to go backwards to go forwards and they've got to think if they had more technical expertise, they would then understand why a certain design wouldn't work if they thought first of all, how is this going to be constructed?

D: Yes.

C: And then the next stage is once we've constructed in and we've made the sample, how much is this going to cost to put into production?

D: Yes.

C: Then will it be able to sell?

D: Yes.

C: Because as a younger designer, when your approaching people at Harrods and Selfridges, and Harvey Nichols and the rest of it, they've always got you on an SOR (sale or return), so if they don't sell it you get it back, and when you get it back, nine times out of ten you can't sell it again anyway because its ruined, erm, but they've also got a very very tight margin, the margin goes on their end, so we always say to people, have you got a wholesale, you got to be prepared to really use that really as a lost leader Debbie cos its erm, you make very little money out of wholesaling, unless you've got a manufacturer abroad, but then you are not going to get the quality.

D: Yes.

C: You won't get it.

C: I think, as I said to you again on the telephone, why is it, what, what China now, everyone's saying they're really expensive now. They are really expensive because they've had ten years of all these English companies turning up on their doorstep and they think why is everyone flying around the world to come and see us? It must be because we are really cheap.

D: Yes

C: You know why would you do it? So that's why they're prices have now gone up and I think now there's more people using Europe, and there are an awful lot more using London, and some designers have actually realised that they've got to take a smaller margin in order to sell and make a margin that is acceptable to what it should be, not to what they want.

D: Yes, yeah.

C: That's a big thing. If it goes out the window, they don't seem to understand there is a set margin for when you are making clothes and then selling them. And they also, we always encourage people

when they say they want to do things online, we say great, you haven't got the overheads obviously just get your website and what have you, packaging and everything else, maybe warehousing, but its a lot cheaper than having your retail premises, erm with that in mind you can reduce your margin somewhat, but they never actually understand that that will actually increase their sales. You're going back to things like Lidl and Aldi, as to why they are doing so well, because they pile it high and sell it cheap.

D: Yes.

C: Small margin, high volume, it's just basic.

D: Yes.

C: Philip Green will tell you about that, honestly. That is the basis of what you do. And that's the concept of it, and as you become more and more established, and more well known, you can increase, that's when you start to increase your quality, that's when you start to increase your margins and everything else. But its that sort of thing, it's that fast buck attitude unfortunately that is around at the moment...

D: Yes.

C: And everyone's a designer.

D: And I think coming back to the glamorized, you know the kind of, the same thing this morning with the other person I interviewed was just saying that I think it trying to, you know students don't see the glamour in the role of you know wanting to learn more about sewing and things like that they just see it as a secondary thing to, you know production roles are secondary to design

C: Exactly yes.

D: You know so it quite difficult to get them (students) engaged in it more than the requirements of briefs, they are not really interested.

C: If you look at some, if you look at some of the vacancies now on the production side of things, they are very well paid because there is such a skills shortage.

D: Yeah yes definitely.

C: And we've (Sienna Couture) have always said that. I mean the ladies we work with in here and everything, there's no one ever now really, very rarely under the age of fifty.

D: Yeah that was one of my questions to you.

C: Sorry we keep jumping ahead...

D: No, no no that's fine, but we can move onto that anyway, just a question on, yeah other manufacturers and other kinds of people have researched and listened to people talking about the concerns of an aging workforce and replacing staff, do you, do you...

C: It terrifies us. I'll be perfectly honest with you, were probably gonna do this for kind of ten years, I'll be sixty then, Manufacturer 1B will be a little bit younger, and we'll probably pack it in. It's very unlikely we'd be able to sell the business, because businesses like this you can't sell, because the business is all about the two of us.

D: Yeah.

C: Erm, we could probably sell it for some sort of amount, but it wouldn't last five minutes because someone would start cutting the quality, or the service that we offer and everything else that we are famous for...

D: And it's replacing the skills, like you say...

C: You can't get those kind of people anymore, it's really really difficult. Erm if you do get them, erm anyone nowadays as regards to sewing, you tend to find nine times out of ten, they are not from any sort of erm UK extraction whatsoever.

D: Yes.

C: And that's, that's just life, that's the way it is. They come from all over, all over the world. Susan (an employee) is from New Zealand. You know and she's had like thirty-five, forty years of experience of everything, tailoring everything. She learnt from all the way up.

D: From being very young.

C: Exactly, but you just don't get it anymore. Ever. And the first thing we tend to do is when we ask people to come in to see us for an interview or something, we ask them two things, we ask them to do a French seam and we ask them to put in an invisible zip

D: Yeah.

C: And ninety per cent of them can't do it.

D: No (shocked)

C: Promise you, she'll (Manufacturer 1B) tell you, she'll go mad! And when you speak to them on the phone, you ask them whom they've worked for, and they say everyone, that's all they ever say, everyone.

Well who have you worked for? And they'll mention these names and you've never heard of them and then...

C: Is that right Rach?

R: What's that? (Pressing garments in the background)

C: You ask them to do a French seam maybe and put in an invisible zip? Ninety per cent can't do it?

R: Yep, or it takes them an hour.

D: (laughs)

C: And then it's all wrong and the rest of it.

R: And they've all had twenty-five years' experience apparently!

C: That's it, all got twenty-five years, have all worked everywhere. We get it every single time. What is interesting, which might be interesting to your research point of view is, I would say we get an awful lot more men now apply to us...

D: Yes?

C: A lot of them with tailoring backgrounds. The problem being that – firstly they've been self-employed most of their lives, so it does become a problem...we're self-employed, but it does become a problem because they are used to having their own way on things on certain things, and are not used to filling time sheets out or anything else.

Erm, but secondly, they they kind of, they they do tend to kind of take and awful long time to do things, and they want to do things their own way, whereas Manufacturer 1B obviously wants things done her way because she wants things made the way she would make them.

D: Yes, yes.

C: Erm because that's the way it should be obviously because that's the way our client, we know our client wants them made that way...

D: Yes.

C: And we find a lot of the guys, whenever we've had any in here don't like it, they want to do it a different way,

"But that takes you three times longer..."

D: Yes.

C: "But you see I enjoy doing it this way" – yes but we can't afford to do it and pay you another three hours wages. And they also forget, its not just there three hours wages, its overheads for three hours, and its, that doesn't.

D: Have implications on everything...?

C: Yes, everything has a knock-on effect and its three hours lost that we could be doing something else.

D: Yes

C: We time our days down to the last minute. Always. And when it gets to fashion week, it's just, we've got a number of man hours and its just all split up and segregated...

D: All systems go?

C: Yes you have to. And that's why we always, we tend to send a lot of work away because we get to a point where we say, right we're full, and we have a waiting list and we say if anyone drops out we can give you x-amount of hours. What we tend to do is if we had, erm a client dropped out with a large order, we won't then just take someone else on who's got a large order, we'll pick out three of four clients and we'll say look we can do six things for each of you.

D: Yes.

C: Because that way we think at least we are helping them with, cos we'll say, which are your key pieces that you want that are either show-stoppers, or are you know the focus of your collection and we'll do those for you.

D: Yes.

C: And that's the way we normally work here

D: Excellent. Erm, right.

C: We've covered loads?

D: No honestly is great!

C: As I say we've done this a few times.

D: Yes some of these questions you have answered already...maybe what about the area around manual skills questions, so obviously, in part we have already discussed this anyway?

C: Hand finishing?

D: Well do you think skill add value to the garments you create?

C: Rach? Will you do this one sorry? Debbie was just saying...

D: Do you think skill adds value to the garments you create? So I'm just going to ask a few questions about the actual manual skill, and like we touched on before, the kind of almost undervaluing I feel of

like manual skills and the sewing side, and people don't see the whole skill that is involved in the processes and the techniques and things like that.

R: No

D: Laughs

C: What does it normally get in inverted commas? It's just sewing

D: Yes which I totally disagree with

R: You sit down and make it then!

D: Exactly

C: You could say that to a car mechanic, I haven't got a clue about cars and if someone opened up a car bonnet and said pit that back together, I couldn't do it, and the same thing applies to what Manufacturer 1B does, so it, it is hard, its hard work physically

D: Yes, yes for the clients you work with and the kind of qualities that you instil in everything you create...

C: Yes these guys Debbie, they know when they are paying £1,200 pounds for a dress or something, they know what it should look like.

D: Yes.

C: And as we've said to a client this morning, not just on the inside on the outside but on this *inside* (of the garment that counts)

D: Oh yes. Definitely

C: And that's what we always demonstrate to people when we show the inside of the garment that we've made, that is where the craftsman ship is.

D: Yes that what we really kind of badger on to the students about...

C: We've had jackets in here, tailoring from...I'm talking couture French labels, and you've taken them apart and looked inside...

R: Chanel was just appalling...

D: Really?

R: I couldn't believe it.

C: We were disappointed more than anything because we make for a lot of people...

R: £6,000 pounds for a jacket? – I wouldn't pay £60 quid for it.

D: Hmm?

R: Cheap and nasty

R: There is no, it's always the same old thing, they don't teach it, they (students) go off to college to be designers and they don't...

C: They don't appreciate it.

R: No no.

C: Because perhaps it not explained perhaps enough to them about the importance of it.

D: But it think with us, we do offer like a tailoring in unit within the second year ...

C: Yeah you said that yeah.

D: Where they have to design and make either a womenswear or a menswear jacket

R: How many of them do actually end up going on and doing it (as a career)?

D: Well to be honest, not many, but we have had one girl this year and I think she's, I can't remember the name of it, it's a Savile Row company, but he's just set up somewhere in Manchester and he's employed her as a sort of trainee apprentice, but she was really passionate about tailoring and she did a placement...

C: That's great, that's fantastic!

D: Somewhere on Savile Row but she just really really enjoyed it and she was really interested in the practical side.

R: She must have been really good, because they are queuing round the block to get in there.

D: Yeah, but I think cos we offer that kind of unit of work, so that they get a taste for it, and I mean it's about twelve weeks of a project, and they have to everything, they have to put the lining in and things like that, finishing it off and sort of explain interfacings and things like that...

C: Do they understand?

R: Well I hope it is improving! Well it's got to improve because otherwise there will be no manufacturing left in the UK.

C: I hope so, we always say that...

C: Do they understand that it is a career, and there is some good money to be made as well?

D: Yes well you see that's the thing...

C: Cos all they seem to be motivated by now is the money.

D: Well it's the designer role as well, they don't see the production side of it as, it doesn't sit, I don't know why, but its not as highly rated as the role of a designer...

R: It's cos they all think they're going to be like John Galliano and be famous and make loads of money and swan around in fancy cars and boats...

C: And what we always say to people is, John Galliano, Alexander McQueen, Giles Deacon, all highly successful, and do you know the one thing they've all got in common? They all trained, they all knew how to make.

R: they all worked in proper companies and got that footing you know, before they set up on their own.

C: And it's so important to have that knowledge, are a bit more mature, understand the relationships between people.

Giles Deacon cycled 15 miles over here the very first day we started working with him 10 years ago to meet us and I'll never forget that, do you know what I mean? And yet you've got other designers we've worked for 10 years and they've never even met us. Now if that were me, and my business...there's nothing...wouldn't you want to come in and just meet the people you were working with; even if you don't deal with them on a day to day basis, but they are always like to busy, and you think no – if that was me I'd want to go over and meet people who were working for me essentially, like they're are client – we're working for them. But it makes such a difference to have that relationship. I think that...there has always...at Westwood we don't deal with Vivienne now, we worked with her husband and we worked with a lady who is head of couture there- Vivienne's right hand lady really, and there's such a good relationship there, and Manufacturer 1B goes over to Conran when we're doing private commissions for Conran, like we did the Royal wedding and things like that, Manufacturer 1B will go over there so she knows Jasper Conran personally and there's always that thing were when its personal it's a bit different, so then what will happen is the production manager will ring and say 'oh Manufacturer 1A, Jasper's asked for Manufacturer 1B to do whatever', so it does make it nice.

R: But you can sort out more in a 10 min sit-down conversation then 20 emails going backwards and forwards...

D: Yes the nature of the work you are doing requires...

C: Personal contact.

R: Look at it (garment/design) and say right 'that, that, that, that, that.'

D: Yes

C: And designers say to us, is it OK if we come in, and we say look we have to charge to a certain extent, but you can come in, cos hey say other places (manufactures) they go into they are just not welcome.

R: We can spend all week and not get paid a penny, just talking to people (designers, offering technical advice).

C: We spent an hour and a half with that lady this morning, we don't even know if we'll even work with her, but you've got to do it...

R: Yes you have to do it...

C: Whereas other companies now will charge for that...

R: Yeah.

C: They charge for that and they take it off if they (the designer) decide to go with them.

C: So if we are going back to the question, so (Manufacturer 1B) what other skills do you sort of think are lacking now from a manual, you know what about hand finishing' things like that?

R: What with the students or just generally designers?

C: Generally

D: Yes I think just what do you feel improvements...

R: I think it's very difficult. I think a new designer is under a lot of pressure because they are their own PR, marketing, sales, fabric buyer, jewellery designer, and it must be hell. I mean I can't imagine how they do it. And I think as they get successful they then obviously employ people to do it and I think that is then the problem, is that they maybe can't afford to employ really good people, they employ people with motivations that are maybe not right, but that's their not their fault obviously, but I think that's incredibly difficult, and I think new designers, I don't know how they do it I mean, it must be a nightmare.

C: It must be really difficult...

R: There's a few (designers) and they've got really good staff, and they've been really lucky to get those staff, but I think also of people will probably fail because they haven't got the people skills to employ, or the finance to employ the people. If you've started out and done one collection, there's no way on earth you're going to afford 50 grand to employ a really good production manager, who would turn your business around, but it's a cash flow thing isn't it?

C: And when you are wondering around London with 7 interns in tow – entourage – these designers, they get less done than they would do normally, and then these interns maybe within a year or so suddenly become stylists, then they are personal shoppers – how many personal stylists and shoppers do we have ringing? They are all personal shoppers and stylists. This isn't to sound cynical but by the time they're 25 they have worked for maybe one company, two companies as stylists and personal shoppers. And the other thing we notice about these guys from the CV's is that a lot of them by the time they get to 25, they've had like 12 jobs. And maybe I'm old fashioned, but in my day, I would never employ anyone who'd had 12 jobs in that short time. We know people, they're creative directors and their 25, and you think what have you done before this? And they say 'I've been at such and such. Well for how long? Four months. And where before that? – I was at such and such – never heard of them, then the one I've heard of – oh how long were you there? – 7 months

R: Two weeks!

C: There is an awful lot of that about and I think that unfortunately that does stigmatise the industry and it does cement some people's opinions of the industry...you always hear the word fickle used when referring to the fashion industry and that is why, people forget just how much we contribute towards GDP and everything else. But there's an awful lot in it, and people come in and see us and they think it's great because we run this service as a business. We're not a charity; things have got to be done on time and the rest of it because it's all about our reputation.

D: Yes

C: Noting gets farmed out, erm there is a big thing now in London where by sampling units will work together and someone will take on a client, even though they don't have the capacity to work with them, and as soon as they walk out the door they ring someone else they know and send the stuff over there to be made. We don't agree with that, but it happens an awful lot in London now, but we don't do that...it's wrong. And then they come back and collect it from you, and someone's got x amount of money and someone else has got x amount of money. That happens. We've been asked to do it several times and we say no FOR QUALITY

R: I think the new designers; I mean have you heard of DISC? It's to do with the centre of fashion enterprise, it's all connected. I mean that is quite good.

C: You should speak to them, I'll tell you who to speak to there.

D: Yes, thanks

C: Very very...it's all set up, basically for new designers, they've got different departments, government funded, it's part of The Centre of Fashion Enterprise...

R: And anyone can sign up to it, they'll basically um, like mentor you for a certain amount of hours. They've got obviously the databases to put you in touch with fabric, and various people. It's still...

R: They've got contacts for premises at slightly reduced rates, put you in contact with the likes of us, funding, it's one of the best things that has been set-up in the last 20 years, since we've been doing this...

R: And they are good for helping designers and they will...

C: That's because they've got people working there with really good proper industry experience – it makes such a difference.

R: But they've got space that they will like mentor, they'll pick like three (graduates) a year, and give them a studio, and funding, and in all fairness they do quite well, but then anyone would if you got given a load of money and free rent.

C: And that's been going for years that sort of concept hasn't it – Topshop were doing that for years and years as well.

R: I think the colleges or the uni's need to really teach them, um, about funding and money. Because so many of them they get them in all the time and they think they've got the next big idea and you think someone's done that three times in the last year.

C: We get 4 or 5 phone calls a week saying I want to launch a new company doing children's dungarees because no one else is doing them. That's one of the biggest ones. Duffel coats are big, no one else is doing duffel coats, and you think well they were really on trend not that long ago.

R: They don't understand what it costs to make that, and what they've then got to do, they've got to sell it and market it. We can all produce a collection, and out it on a rail, but that doesn't pay your bills.

C: Once a year we'll have someone coming in here setting up a new business and spending probably 30/40 thousand pounds, and having a whole range developed with about 20-25 pieces they are all predominantly ex-finance. They're stockbrokers- they've done something in the city, merchant bankers. We've had architects, archaeologists, all with a bit of money behind them, either through family, or they've made money somewhere, come in with an idea, we get one of those ever year and they do it (make a collection) and they go how am I going to sell this now? What do I do? And you say to them; we had one of them and she worked in the city, she was a bright lady and she worked for

Morgan Stanley or something, lives up in Knightsbridge, pot load of money and she came in, and this idea that nobody else was doing and we thought, they are, but anyway...OK fine we'll do it. And we did it and she said I want 600 of these made and we said well don't have 600 made because you've not marketed it yet, you don't know how many you are going to sell, you're going to do it all online, so all you need to do is to build it up slowly and you can say to us; right, Manufacturer 1B I now need 10 size 10, 10 size 12's etc., just give us like a bit of notice and we can make 30 of them. You are only going to sell very...they all think they are going to sell thousands every week. So she ignored completely what we said...and we went on holiday and when we got back she'd had 600 of these basically these shirt-dresses made. To this day they are still on her website – at half price, that was about 3 years ago. That is a common, common thing.

C: We see all different sides of it, we see all different sides of it, and it can be interesting, but frustrating as well. There's the lack of financial planning, they haven't got any cash flow projections whatsoever, some haven't even been to the bank when they come in here, and we say 'have you got your finance sorted out?' and they go no no, nothing, not even a trading address. And they want us to recommend them to fabric suppliers and we say well we're not doing that because you're going to waste their time. Well because what happens is the consultants sometimes come in to us with these young designers and then ask us all these questions that we've just answered – all these (so called) consultants, who were previously stylists (laughs) and personal shoppers.

R: There's only one (consultant) we know who is half way there...Russell (?)

C: Yes Russell. He's got the background, he worked for Aquascutum.

R: He ran production at Aquascutum, he does know what he's talking about, but he's not done top end ladieswear has he?

C: And he worked with a guy called Chris McHugh, who runs DISC. He's not done to end ladieswear you see, so he came in to us to ask- he's used to making raincoats for Aquascutum and he came into us and said well can you help me on this? – Which is fine you see, but he does know, he's picked it up, he's done very well, erm but he used to work with this guy called Chris McHugh who runs that DISC programme we told you about.

D: Right yes I see great.

C: He's well worth talking too. He's very helpful Chris, and he's also ex-factory manager for Aquascutum. Clever guy.

R: His father was a shirt manufacturer in Ireland.

C: And he might put you in touch with a colleague of his who works, she's kind of the go-between between designers and people like us. And we work with her quite a bit. This Walt Disney project we've just done was a collaboration with her, she was the project manager and we do the work for it. Honestly, they are well worth speaking to those two because they know their stuff.

R: They will give you an honest side of it.

D: I think we've more or less...

C: Yes we've gone backwards and forwards haven't we?

D: I think it was we talked about the scenario with the French seam and the invisible zip, so what kind of qualities do you look in employees.

R: This is going to sound terrible but communication is quite a big thing, language. There is no point employing a Bulgarian if they don't speak a word of English – no disrespect to Bulgarians or anything but you got to be able to talk to them, and you get clients that come in who will want to explain directly to the person who is going to be making it and they've got to have some communication skills.

D: I think you find that on our courses we do seem to have a majority of international students each year who've often got really limited communication – its understanding English in general and the terminology of...

C: I'm sure some of them are fantastic...

R: We get it with people who work for clients who've trained overseas and then come to England and got a job and I'm saying one thing and they think I mean something else and they say something to me and I think they mean something else and you end up with this like "I don't know what you're talking about really?" and they've got this terminology and we can't help that, but we look for, well communication is a huge part of it. They've got to be able to sew and they've got to understand for our point of view what top end finish is. Top end finish is not what you get in John Lewis, in any way shape or form.

C: John Lewis is good, but it's still not what we consider...

R: It's about the little details on a garment that make it special, above and beyond the overlocking level – does that make sense?

D: Yes of course.



C: Even when we are doing Marks and Spencer's, and we are doing kind of Tesco's, you know we've made things for Tesco that are on the side of a red London bus and everything, and they've got to be excellent, superb, and that's what sometimes so people think of that doesn't matter – it does to us.

R: Yeah the stuff we do for Samsung, it might be overlocked, but its overlocked properly, its not wibberly and wonky, you know its good, it's what I call the high-street finish, but its still good, its not a crappy high street finish.

C: And that's why they come to us, although they're like a high street - that's why ASOS and Tesco and Marks and Spencer come to us...

R: Well if it going into their press day and journalists are looking inside it, it's gotta look nice, and at the end of the day its about personal pride really – don't want it going out there looking rubbish.

C: I think the last thing, going back really quickly to what you were saying about staff and people, the other thing they've got to be able to do is, they've got to be able to work off a pattern, and a toile and not just...

R: Yes.

C: And sometimes they've even got a sample as well as a pattern and they're still asking Manufacturer 1B how to do things and that's when it get frustrating.

R: Low initiative, they just don't use their brains and you think you've got it all there in front of you, why are you asking me?

D: It's kind of similar with students if you are teaching them something about a certain technique, they'll come back to technical staff time and time again for exact next process and they won't engage with it.

R: Yes when you're sewing you've got to think about what you are doing.

C: You've got to think 6 steps ahead – it's like a jigsaw.

D: you got to think about it three-dimensionally as well

C: Yeah it's like a jigsaw!

R: You got think about 3 steps down the line, you've got to work it out, making it ahead in your head if that makes sense?

D: Yes, yes it does to me.

R: It's all about thinking ahead.

D: That's apparent for the whole design process because you think about that whole three – dimensional process therefore you know how to design, you know where you are going to put your finishing's, fastenings and everything.

C: See what happens is a lot of sampling units if you do things like that and they're wrong they just don't pay you. Whereas we used to pay people and think well hopefully they will learn. But now we just won't employ someone if they aren't going to do that because I don't want someone to have worked here all day and go home and they've earned nothing because it's all wrong, but at the same time we can't afford to do that so you're better off... Sorry they've ruined it can you pay for it twice? You've got to be so careful when you take somebody on nowadays that they can...

We needn't come in normally and they've spent a whole day here erm and then after that they go onto a trial for maybe a couple of weeks and the we'll see after that. But is very difficult because people always say can I not do a week? Personality is a big thing in a small environment but we say to people we can't have you sat there doing

R: Personality is a big thing as well. We are not a big factory; we don't want some loony in here.

C: But we say to people we can't have you sat there doing something for a week because you are using a client's fabric and everything and if tis all wrong, its, well you've got to pay for it.

R: No I mean we've been doing it long enough now, you know within an hour of them sitting down and doing it; if they can't put a French seam in then forget it.

D: Yeah.

R: It's all a load of...whatever they tell you on the telephone, however nice they sound, if they can't do the basics they certainly aren't going to be able to out a dress together, and they might do it in a week, but we can't charge a client a week's fee for one dress when you know it's actually about 4 hours' work.

C: We've taken several people on in the past who've got limited experience, maybe 3 or 4 years and we thought well we'll try and train them up and give them the benefit of the doubt, you think over the years its quite a few but it's never really worked out. They just never reach that point. They either want to jump three steps ahead or they lose interest, it's always been a secondary thing...it's always something about well oh I've been, doing this that and the other and I want to make a career of it and everything else. They've got a certain level which we think is enough to take them on and do it but it very rarely does it work out in the end because they do loose interest or you come in and you find out that they've started to do something else as well, or you know they just.... it doesn't seem to...we've

had a few haven't we? (Speaks to Manufacturer 1B). We've always tired but... and as for taking people on for work experience now; we've given up.

D: Really?

C: They just don't seem to turn up or they turn up on the wrong day or they turn up on the wrong week, or they turn up and after half an hour they've got stomach ache, or come lunchtime they go for lunch and don't come back. It just you think...we could write a book on it. We can't do work experience now, people ask us and were like we are sorry we can't invest that time in people.

R: I think we are probably quite jaded now aren't we?

C: Also it's the kind of work we are doing unfortunately; it's not a standard manufacturing process where you can sit them over there and say do these linings or something. What we do isn't like that, and we don't kind of do any piecework; the girls actually they make a whole garment.

D: So it's kind of got their signature about it

C: Always, that's what they like doing, they like that you see, they like the variety you see here as well so many different...we could be doing anything.

D: Yes

C: All the things over the years, you know we've done things for the Olympics; stuff for the catwalks; stuff for film premiers; all the Walt Disney stuff...

D: Really interesting mix...

C: All different things honestly, there's been loads and loads.

R: You literally don't know what's going to happen tomorrow. Someone could ring up in the morning, and say I need this by Friday afternoon, and if you can do it you think well OK.

C: We had a dress in here for Camilla (HRH) didn't we? (Looks over to Manufacturer 1B) the night she got engaged to Prince Charles, the night he proposed to her, and the train was the length of this room. (Manufacturer 1B laughs)

R: It wasn't quite as long as that!

C: Virtually! And then it came back to us about three years later to be altered, so she could just wear it as a ball gown as opposed to a main thing. We've done some incredible stuff. We tend to find, because they tend to be, we've done a few things for her, and they tend to be very loyal; the Royals we always always find, I mean there's Lady Sarah Chatto, Princess Margaret's daughter, always goes to Jasper (Conran) for her stuff, so Manufacturer 1B makes that...

R: And all her friends

C: Her friends and Manufacturer 1B always makes all of those, so we've done stuff for the Jubilee, for the Royal wedding, the Queens 80<sup>th</sup>. All those things. It's nice to have that continuity as well...

D: Yes definitely.

C: Erm to do things like that. It's interesting; I've got to say.

D: It's varied.

C: People never believe when they say what do you do for a living- when they say really, I suppose its quite unusual, but erm its become quite difficult over the last few years, because more and more people are moving into the industry without any experience. Because they all seem to think, as we were saying earlier, that it's a fast buck, there's just something, something now that everyone wants to be a fashion designer.

R: Well they see all these celebs doing it, what's his name Gallagher (Liam) had a go, they all have a go don't they; who else is doing it, someone else is doing it?

D: Rhianna is doing it currently with River Island I think.

C: We were gonna do it who was it, and we didn't in the end, who was it, his name began with K?

R: Kanye

C: Rapper Kanye. We were supposed to be doing all his first collection, but we didn't in the end, apparently it was an absolute nightmare!

D: I can image him to be a bit of a nightmare!

R: He spent 3 million pounds on one show.

D: Wow.

C: I don't think he's ever done anything since?

D: Just maybe a bit of a fleeting business plan perhaps?

C: They came to us (Kayne's team) and they said to us can you make all this stuff in like the next three weeks and we were like no.

R; Well the girl who was running it was ex, she was at Christopher Kane, and he took her on, I mean he was just paying crazy money, so he basically hand-picked the staff from around the world and put this team together, she said it was incredible she said money was just no object, and he'd come in and there would be like hand-stitched leather jackets and he'd just get a pair of scissors and cut it off and say " oh I prefer it like that can you re-do it."

C: She said to us do you want to do it all and we said I don't know actually and she said I really don't want to fall out with you, because we got on really well with her, she said I don't know if it's a good idea and we said no we're not doing it.

R: And the apparently he just pulled the plug, and paid everyone a years' salary and...

C: Said I'm bored now that's it. And people wonder why it's fickle?

D: You just think designers try so hard to get established and to make a reputation

R: He probably spent like 20 million. For nothing really.

C: Small change really I suppose to some people.

R: What's her name? Beyoncé did it because she was in Selfridges. They all do it, I mean Madonna's kids doing it now.

D: Yeah. And I think like your saying about the production roles they are there and they are screaming out for skilled people

C: Skilled people! We're asked all the time, do you know someone to recommend as a production manager and we say we know a few, but I can't think of anyone now. I can't think of anyone who really has got the experience for you, honestly.

R: There's two.

C: Well there's only Mo (Buck) who's now got, who's now looking for work.

R: I don't know about her personally, but there's two we know, there's the woman at Conran and there's the one who left and went to Kanye West.

D: I think as well what I am trying to do with this MA is try to build up a library of resources, we have resources and step-by-steps where students look at processes on how to do certain techniques, but I think if it was updated and there were examples in there that were more creative and contemporary that I don't know it might

R: Setting briefs that aren't just about making clothes it should be about texture and detail and processes, how many processes can you put into one garment without it looking ridiculous.

C: People used to study more like textiles and things like that, you don't get as many through, we used to years ago d'you remember (signalling to Manufacturer 1B) you'd get people through that had studied textiles, you don't hear that anymore.

D: I think with one of the courses that we offer we have fashion design with textiles, so there is an element in there where they look at sort of manipulation of fabrics and things like that and trying to understand fabrics and finishes and what works and what doesn't and that kind of thing but its...

R: And how fabrics work, how they actually make up. There's no good saying I really want to make this ball gown in whatever and its just totally never going to; you could do it but it's never going to sit right, it will never drape. Because we've done that sitting there thinking why are you doing this in that fabric?

D: They've just not got the grasp of knowledge and understanding of it.

R: When we were at college we had to build a book on fabric, and understand what properties...

C: It has changed, the thing is, you think you're old when you start talking about these things – when you go back to the way a lot of things were taught years ago, there just seemed, was a lot more practical grounding if that makes sense?

D: Yeah, yeah certainly.

C: We all did some form of (well it does make you sound really old doesn't it?) of apprenticeship or things like that. And you talk to people of a like mind, the girl who cuts our hair, she always says to me I've been talking to these students again today and they all want to be working in Toni and Guy after 6 months. They just don't understand, and they don't want to do it. They don't want to learn.

R: They want to do their course and go out and earn 50 grand a year.

D: Yes straight away.

C: And that's it

R: Which is great

D: Yeah it's good to have ambition.

C: But it's not going to happen. You're right it's great to have the ambition, but they just seem to be totally blinkered about the reality of how the world works.

D: I think that's kind of why I wanted to look at this area for my research and try and promote the kind of production side of it

R: I think its endemic across the whole industry.

R: Well Loughborough (university) did that thing didn't they? Because they were going to close it (the course)

C: Yeah did you see that on Drapers? That was pre-empted by two students from DE Montfort University. They were closing their course.

D: Yeah it's the technical (course)...

C: I admired them I really did (the students). Everyone got involved and there were a few of us who went down but nothing has happened since then. Nothing!

R: Well they've had another jiggle at it haven't they?

C: But nothing's happened!

R: There's too many of these places, because I went to something at LCF about it and Drapers were there and was it CFE? One of them, the other one was there, and they were basically both saying they were going to do the same thing and set up this school, and teach them how to sew and then this one is going to set up a similar thing and I thought, said all you're doing, is you're all getting loads of funding from the government, you're all doing the same thing, and then your funding runs out and nothing happens. Why don't you just collaborate and actually set up a long-term thing to do this. If they are that interested in doing it let them come in and teach them to sew and out them into industry. Its all, all they seem to do is go around getting funding, go and get a unit, buy a load of machinery, run it for a year and then the funding disappears and the kids are kicked out on the street, with a really bad impression of it, and then they go and work in, I don't know gardening, they just give up because they think this is crap. There never going to get anywhere and they just need to talk to each other. Skillset are the same. None of them talk to each other

C: A lot of these people, from all these organisations, you speak to them one day and...

R: It's a waste of money and it's not just like a few quid, it's like hundreds and thousands of pounds...

C: And they all move jobs every five minutes again that's the whole problem. In fact when we were at that seminar that time, erm must be what 5 years ago now? When you think about it it's not that long ago but I think all the representatives from the UKFT BFC what have you have all gone. And three or four of the businesses who were there like us have gone bust. But they've all moved on somewhere else, and some of them have moved along two or three times since. LACK OF CONTINUITY IN INVESTMENT there's no continuity anymore and people just jump ship every time. That's why things don't always get done. What I thought was mad that day was, was it who was it from UKFT or from Drapers? Who was representing (looks to Manufacturer 1B)? There was someone there who was going to be leaving her post in the next month, and I thought why are you here, and if you are here you should be here with the lady who's going to be taking your post, she wasn't there the new incoming person! And so that contact went straight after that meeting that day, there's no continuity at all. That happens an awful lot I think. I think that's a big problem referring to what we've been talking about overall. There's a huge problem whereby people are lackadaisical, apathetic about it and they just jump ship all the time. They won't stay anywhere for more than five minutes honest, ever. As soon as things get a little bit difficult, or they've got to start learning some new skills or whatever they move. And they end up moving around and round and round, that they come out and they've not really learnt anything and these are the guys that we keep meeting and coming across and they're all stylists and consultants and you think.

R: or god forbids they start teaching. They get jobs don't they teaching with their lifetime of experience.

C: We get it all the time honestly. We've got one we've just done some work for – she was an intern for Christopher Kane a while ago and then she called me and said oh I'm doing my own label now and this that and the other and it was all made to measure and everything and I want you to make it and we said fine what about the process, do you want us to be seeing the client, we don't generally do that and she said no I can do the fittings and everything and I said are you sure? And I just heard it in her voice; are you sure you can do the fittings? – Yeah I can do it no problem no problem. She can't do it, it's all wrong. Anyway we've done these pieces for her and said look this is not going to come out at what you think it will do because of the fact that there is some much more work involved from our end. Because everything you've (the intern) has done is wrong, and it has taken much longer because your fittings are wrong and everything else. There wasn't a problem or anything but at the end of it we did it and we just thought she not going to make any profit out of this, but we just happened to look at her website and on it she's a personal shopper at 120 pounds per hour, she's a stylist, and she this and that and she is probably no more than 27 and I just thought you can't do one thing right, don't keep jumping and side stepping and do something properly.

R: She'll be doing cupcakes next.

C: Well I just thought she's now going to go somewhere else probably and be charges less money than we've charged, but it will all be wrong and after a while we'll hear about her, that she's finished doing it because she's lost interest. All it needed was for her to basically just do some training. To know how to take some measurements off someone.

D: Or to have you there.

C: Yes exactly.

D: But she didn't want to pay for that.

D: You've got to invest, to spend money to make money.

C: You've got to invest that's the long and short of it.

R: What are your long term plans?

D: To stay in education and teaching.

D: *Explaining that courses we run offer a lot of practical making.*

*Huddersfield is one of those Universities that I think offers students a lot of knowledge of make.*

C: This is very interesting for us because people do ask us about it, and we always say we don't know anymore because every university that we know of, or have dealt with all say we're doing far more technical stuff now. In London we always found that the ones probably coming out of, probably being the Royal Academy, you know the Royal College of Art.

R: I think you know it's a whole different ball game; it's like the elite.

C: They come out (graduate) and they are, there's no doubt that they come out and they are the best. We had a girl came in here once she was working on behalf of, can you remember? She just done her finals and she came in and project managed this development project that we were doing and she was incredible, absolutely incredible.

R: She went to McQueen didn't she to do print.

C: Yeah she went to McQueen that's right. St Martins are probably the least amount of experience in the technical. LCF are trying to do more and more, and have done over the years.

R: Yes they've got that setup over on Curtain road haven't they?

D: I think it's about the students you (universities) get as well. Because there obviously going to be catchments and...

C: Yeah that does have reflection.

R: The ones that are really good are these oversee ones who are paying a fortune. They tend to be a bit more enthusiastic. *(Inaudible)*

C: We've had some good ones, we've had some that have done quite well and carried on and there were two interns, they were at uni interning at Giles Deacon and this goes back to what we were saying to demonstrate how good he was. They both are still at Giles, they finished their internship they went back to uni and finished their degrees and then he took them back again. That says a lot about him as I was saying earlier they are still there. He's had some of the longest staff levels I suppose hired staff levels.

R: Nottingham that's it, they've done really well this year haven't they? They've won student of the year like 4 times out of 5 haven't they.

C: Layla where was she from?

R: Layla was from Birmingham.

R: Terry Green (chairman at GFW) was at this thing (Drapers seminar) and we were saying we just finished doing all the Birmingham student sampling and he went well that can't be right and I said what do you mean and he said well none of the students ever outsource their collections for final major project, and I said what planet are you on, they all do it!

C: He thought they were all making it themselves!

R: We've been doing it for like 20 years, he said no they make it themselves. No they don't I said you want to get back and have a look at your job spec mate.

D: Some institutions they don't assess really on the make do they?

R: So you look at this (at a garment) and think this is fantastic, but its only fantastic of they made it, and they understand how it was made.

1:02:26

**End of interview**

*(East End Manufacturing follows below)*

## East End Manufacturing Transcription

Interviewees:

Manufacturer 2A Technical Manager  
2ND FLOOR 15 SOLEBAY STREET  
MILE END LONDON  
E1 4PN

Debbie Allsop - Interviewer  
16 July 2014  
Mile End London

D = Interviewer Debbie Allsop; P = Manufacturer 2A

D: Right hopefully that's working!

P: We might have to stop it if my phone goes off; I'm expecting a call

D: OK so there's a few questions about what type of client you normally work with and things like that.

P: OK well start wherever you want.

D: so what types of clients do you work with?

P: Right. The clients that work here are middle to better end designers basically. We manufacture for a lot of local East End designers who are all targeting the middle to better end market. We make for a Russian Brand who are two sisters who sell made in England to the Russians basically and that's very higher end. Represent Clothing which is another menswear brand are higher end as well. They sell under the made in England banner. And then we do a lot of, we do some work for Hot Squash who are another UK middle of the road brand. Basically that's the sort of, of I forgot about that one sorry, we actually make for ASOS as well. We make for ASOS and we make our own brands under ASOS, we have 3 in house brands that we well into ASOS and that's again middle to better end. That's the crux of what we do.

D: So you do the whole process here as well then?

P: Yes here we design, we source fabric, we design, we sample, we manufacture, and we deliver. We do the whole thing.

D: And it's all UK based?

P: yes it all UK based; not all the fabrics are UK based obviously but some are.

D: Yes and you manufacture here great. So when you work with different clients do you find that garment construction and finishing change to suit the client needs or is it?

P: Not necessarily. We set off at a certain level of manufacture, which for British manufacturing is not really cutting corners everything is done sort of done

D: Perfectly?

P: Properly. If the customer is then after price reductions then we do have to look to see whether we can find sort of shorter ways or quicker ways to sew the garment. The finishes are always the same. Yes there is a certain level we can only go to here, which I am sure you'll ask me elsewhere, is you know everybody gets above the minimum wage here, so we have a ceiling we can only go to, we have to get so much money for a garment, anything less than that we can't do it, and hence that's why we don't deal with the high-street; because high-street don't want to pay for British Manufacturing. They pretend they do but they don't.

D: So there's a few questions about sort of like manual skills and then a few questions about erm what you think of designers. So the designer questions really relate to where you think the biggest skills gap is between designers and your industry standards?

P: Yeah, yeah I think its pattern cutting skills and knowledge of manufacturing (NOT MAKE BUT KNOWLEDGE OF NO EXPECTATION TO MAKE)

Massive, huge, the gap's huge. It's not even a little bit, it's massive. There is no – I don't know your college so I can't say, but very few colleges are actually telling them, teaching them the production process. They can come from Central St Martins to here and they haven't got a clue. That's a big problem.

D: So in terms of the problems do you think it affects the whole fluidity of the process because you are having to stop and start...

P: Absolutely. There's no two ways about it. I mean it can work two ways. If you've got designers who quite openly admit they don't know anything, they know how to design and they got a product they know how to market it, but they've actually got no clue how it manufactures then that's fine, you can work with people like that because there are either willing to learn, or they don't want to know at all,

and are quite happy for you to do it. Or the other type of designer is the one who thinks they know what they know how to do it and that's when it becomes very difficult.

P: well the way ahead is for maybe colleges to sort of maybe get people who have worked in industry to talk about production. That's what they really need to do.

D: Yes this is what kind of my research is based around, its trying to find ways to kind on integrate ideas into the curriculum that can help students to understand processes and techniques and finishing. Things like that a little more easily then they do now.

P: You see years ago, without going harping back to it, obviously you could take your students around a factory and show them what different things meant, erm you are more than quite welcome to bring your students down here to show them around. But obviously there are not that many factories around, so its difficult for people to show them the finishing...well it isn't but if you had maybe some more industry people in academia it would get it across to people I think.

D: Yes. So if you are working with designers and you receive designs, do you normally ordinarily receive technical packs and patterns and things like that?

P: So again it's both. Some of them, you know they've already had technical packs done by a freelancer, some haven't and some ask us to do it.

D: So they'll outsource it to...

P: Yeah freelance. Some of them will get freelance pattern cutters to do the tech pack, do the patterns and then they'll come in here with it.

D: Right or they will ask you as another...

P: Yes they will say to us here's the sketches, but we've got no patterns; can you do the patterns and we do, but then that's when the costs start snowballing; you know its x amount and hour for a pattern and then you reel all that off...

D: And do you find that you get designs that are totally unrealistic or unfeasible and they have to be drastically altered?

P: Yes they've got to be drastically changed. I mean there are places that, we're not one as were more production, a sample come better end production house. There are people who will take on the impossible basically, charge through the nose for it, but then if the poor designer was to get a decent order for it, it wouldn't be able to be made.

We had that incident with the people from (the Russian brand) who were our major high-end designers. They do stuff which is virtually impossible by the time it gets here but we have to sort of try and sort it out.

D: Do you intervene or modify any designs?

P: Yes we do.

D: And then that is obviously a cost implication for the designer.

D: So the other section was just about manual skills as well because I think that a lot of manual skill and manual work can be kind of undervalued. The work that actually goes into sewing or the work that goes into understanding and physically achieving a garment, and just thinking about the type of employees you have and the staff you have there this quite a lot of erm, I heard quite a lot and people feel that there is this, they are concerned because it's an aging workforce, and they don't have the staff, they would have to train up staff to replace the existing employees so would you agree that the level of skill adds value to the quality of the garment?

P: Yes yeah it is it's exactly what you say we've got an aging workforce and we've got to train people up. Trying to train people up and trying to get them interested is a whole different matter. We've taken on our first apprentice at the moment and we are just going to see how it works. But it's not helped by the portrayal of the industry. You know there is a lot of talk about it, but nobody seems to, and mean we've spoken to job centres princes trust you name it; we've spoken to them and in the end they've all backed off because either they don't understand what we are trying to do or they are not describing it to the people, the potential that you could actually create something, you could trained to create something instead of stacking shelves at Tesco. And it's getting that bit over to them and that seems to be the whole block somewhere definitely.

D: Yeah I think erm in terms of our students as well not necessary doing that kind of a role but the whole production side, and being anything other than a designer, working in pattern cutting or production roles, there's an allure of the designer role a lot of them don't seem to want to...

P: No correct a lot of fashion students just want to be designers and they might want to learn a bit of machining because they think it might help them with design but generally they don't want to be machinists and I think they are also unaware of the other jobs that they could have if they weren't designers in the fashion industry.

D: But not valuing the skills that you learn through sewing and things like that, I think it influences your designs because you can understand and appreciate the processes more and...

P: I mean the better designers can sew; you know that's the top and bottom of it. That's, the good designers can sew.

D: There was a question I was wondering about do you think that sewing is a much about physical skill as it is about the understanding and thinking involved in understanding processes. So I think a lot of people think it is...

P: It's certainly a bit of both. You've got to understand the processes, you have to, you can't sew otherwise.

D: And I think that's sort of undervalued a little bit as well (Cognition)

P: Well yes it is I think the whole thing is; the machinist's role is undervalued. You know but more and more at the moment the ones that are good are valued because people have to pay them, you know we pay on average about 10, 11, 12 quid an hour for machinists you know it's quite way above what they should be paid. But they are very good at what they do.

D: Erm so what kind of qualities do you look for if you are employing a new employee. Do you look at past experience?

P: Yeah yeah on the machinist side its totally past experiences, when they last worked in a factory basically. That's the thing because there has obviously been no factories for ages and now there are a few knocking around. Then we have to, because a lot of them just do sewing at home and they think that's machining but it's not, it's totally different, so that's the thing we look for and then obviously we look for that they want to come on the books full time because there's a culture in part of London, and in the Midlands where you know people work for cash, they still take the Dole and it's a culture that we are fighting up against as well as fighting Chinese for production we're fighting that as well, which just makes it more difficult. But its experience we go for that's the main thing.

D: With increasing use of production, so automated machinery etc. do you think the worth of hand skill is more or less valuable now?

P: No they are more valuable now than ever because I think, there are very few in England now – very big production units where you would use a lot of automated machinery. Most of the factories now are smaller factories which much less automated machinery. Most of the automated machinery is in China and places that where you can just get one person and train them to sew a pocket all day, but you know you've got to be making 20,000 of them basically and that's not the UK market anymore. It used to be.

D: OK so basically you have already answered this question to some extent anyway but I've researched into other manufacturers voicing concern about the difficulties in finding and replacing an aging workforce. I mean would you feel confident about replacing skilled employees in the future, not necessary just the sewing side but it could be pattern cutting or...

P: Well no because we are trying to work with, towards apprenticeships that's actually, that's the future. We've got to try and work with whoever delivers the apprenticeships in the future to try and get people interested, and that's where we are going with it basically.

D: How have you selected the sweep of skills used in your manufacturing processes? Machinery and staff?

P: When we set this out (the company) we set it up mainly to manufacture jerseywear, jersey garments and not tailored garments so therefore we were looking for people with skillset of that nature basically. Of course that made it a bit easier because the skills are not as difficult. You know it's much easier to make t-shirts and bomber jackets than it is to make fully lined tailored coats, which you know is a real skill. So therefore that's how we set out to do it that way. We were quite focused on what we wanted to do.

D: And how do you implement quality in your garment production?

P: Right well we have, we apply quality controls and we have a factory manager as well who looks after the quality as well. And the all our garments are final passed as well.

D: Ok just a few more! Where do you think the greatest area for development is within the garment manufacturing industry?

P: It's trying to make working in a factory appear sexy again. That's the whole idea, and to see how exciting it can be to work in a factory; and it can be! But at the moment there seems to be no way of...nobody...there's brick walls, and I'm not talking out of turn, I've gotten interviewed by radio 4 and had a rant about the same things so I'm not saying anything I haven't said before. But there's a block wall between what people want to do for this industry and what they actually, what is getting done; that's the problem.

D: My intention is to help build our students awareness of techniques and processes (mainly to do with sewing) by building resources that they can look at and utilise and hopefully develop their own



awareness and passion and enthusiasm for that side of it, so do you think something like a sample resource that includes lots of different construction processes, and finishing techniques and creative construction methods and things like that would help?

P: Yes I think it would to a certain degree, I mean ideally what would help them is if the college had a little sample room with an experienced seamstress in it who was to show them all the different techniques and all that sort of stuff. I think that would bring it along a lot to be quite honest.

**End of interview.**

## Appendix 5: Assessment feedback of student sampling sheets

### WEEK 1 TESTS

NAME: Student 2

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. 1cm open seam edge stitched seam edge topstitched
2. Topstitched folded 1cm open seam
3. Open seam folded and top stitched to look as if lapped seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		8	24		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 32/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Topstitched lapped, folded, frayed
2. Cut and gathered, 1 cm seam, edge stitched
3. Topstitched open, binding stripped over top and edge stitched.

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced	5				
2	Control and precision of sewing		4			
3	Manipulation of materials	5				
4	Dexterity in development of samples	5				
5	Functionality of samples			3		

6	Inventiveness of techniques explored	5		
7	Appropriateness of technique for materials		4	
9	Sophistication of technique		4	
10	Creativity of approach	5		
11	Aesthetic value of samples		4	
	TOTAL	25	16	3

Comments: good range of samples, with good quality of stitching

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 44/50

## WEEK 2 TESTS

NAME: Student 2

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Gathering elastic
2. Pleating
3. Stay tape pleating

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples				2	
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL			24	4	

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 28/50

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: /50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Elastic overlocking seam
2. Double elastic
3. Running stitch gather

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples		4			
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		8	24		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 32/50

### WEEK 3 TESTS

NAME: Student 2

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Zip pleated fastening
2. Rouleau fastening
3. Rouleau fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing				2	
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples				2	
6	Inventiveness of techniques explored			3		
7	Appropriateness of			3		

9	technique for materials Sophistication of technique			2
10	Creativity of approach	4		
11	Aesthetic value of samples		3	
	TOTAL	4	18	6

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 28/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Pleated Zip
2. Zip fastening
3. Rouleau fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	TOTAL	10	32			

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 42/50

## WEEK 1 TESTS

NAME: Student 1

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Inset panel into seam
2. French seam
3. Lapped and folded seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples		4			
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples			3		
	TOTAL		20	15		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 35/50

#### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Butt seam with channel
2. Ridgeline inset lapped seam
3. Single binding

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL		40			

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

## WEEK 2 TESTS

NAME: Student 1

DATE OF OBSERVATION: 5/2/15

COURSE

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Gathering
2. Pleating
3. Pleating

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of sample			3		
	TOTAL			27		

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 27/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Elastic gathering
2. Box pleats
3. Pleating

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of sample			3		
5	Functionality of sample		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			

9	Sophistication of technique		3
10	Creativity of approach	4	
11	Aesthetic value of sample		3
	TOTAL	20	15

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 35/50

### WEEK 3 TESTS

NAME: Student 1

DATE OF OBSERVATION: 5.2.15

COURSE

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip
2. Zip
3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced					
2	Control and precision of sewing					
3	Manipulation of materials					
4	Dexterity in development of sample					
5	Functionality of sample					
6	Inventiveness of techniques explored					
7	Appropriateness of technique for materials					
9	Sophistication of technique					
10	Creativity of approach					
11	Aesthetic value of sample					
	TOTAL					

OVERALL GRADE/QUALITY OF SAMPLING TEST 1

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Drawstring fastening
2. Pleating cut drawstring
3. Rouleau loops

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of		4			



	materials		
4	Dexterity in development of sample	4	
5	Functionality of sample	4	
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials	4	
9	Sophistication of technique	4	
10	Creativity of approach	4	
11	Aesthetic value of sample		3
	<b>TOTAL</b>	<b>36</b>	<b>3</b>

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 39/50

### WEEK 1 TESTS

NAME: Student 6

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Inserted & seamed panel, separate folded material topstitched with secured seam
2. 5mm open seam, topstitched along edge.
3. Open seam type

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	<b>TOTAL</b>		<b>8</b>	<b>24</b>		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 32/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Curved lapped seam with topstitching
2. Folded, seamed, topstitched with raw edge effect
3. Open seamed with single binding

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL		28	9		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

## WEEK 2 TESTS

NAME: Student 6

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

## BEFORE RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Gathered
2. Gathered and pleated
3. Gathered various

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of			3		

9	technique for materials Sophistication of technique	3
10	Creativity of approach	3
11	Aesthetic value of samples	3
	<b>TOTAL</b>	<b>30</b>

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Elastic
2. Gathered
3. Pleated

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials			3		
9	Sophistication of technique		4			
10	Creativity of approach			3		
11	Aesthetic value of samples		4			
	<b>TOTAL</b>		<b>20</b>	<b>15</b>		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 35/50

### WEEK 3 TESTS

NAME: Student 6

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip various
2. Zip various
3. Zip various

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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4			
1	Quality of samples work produced	3	
2	Control and precision of sewing		2
3	Manipulation of materials	3	
4	Dexterity in development of samples	3	
5	Functionality of samples	3	
6	Inventiveness of techniques explored	3	
7	Appropriateness of technique for materials	3	
9	Sophistication of technique	3	
10	Creativity of approach	3	
11	Aesthetic value of samples	3	
	TOTAL	27	2

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 29/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Gathered eyelet
2. Drawstring
3. Rouleau loops

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL			30		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 30/50

## WEEK 1 TESTS

NAME: Student 5

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Closed 1cm seam folded topstitched seamed again open.
2. 1cm seam with binding over the seam, as if pin tucked/piped
3. Lapped and topstitched seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		8	24		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 32/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. French seam adapted, frayed effect
2. Inset and top stitched seam
3. Butt seam inset with frayed edges

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of		4			

7	techniques explored Appropriateness of technique for materials		4
9	Sophistication of technique		4
10	Creativity of approach		4
11	Aesthetic value of samples	5	
	TOTAL	5	32

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

## WEEK 2 TESTS

NAME: Student 5

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Various gathering
2. Various gathering
3. Various gathering

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL			31		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 31/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Gathering elastic
2. Gathering drawstring
3. Gathering over layered

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		20	15		
Comments:						

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 35/50

### WEEK 3 TESTS

NAME: Student 5

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau fastening
2. Zip fastening
3. Rouleau fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach				2	

11	Aesthetic value of samples	3	
	TOTAL	24	4

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 28/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau fastening
2. Gathering drawstring type
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		20	15		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 35/50

## WEEK 1 TESTS

NAME: Student 4

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Inserted instead binding
2. Folded binding over seam edge
3. Lapped seam and topstitched along both edges

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		



2	Control and precision of sewing	3
3	Manipulation of materials	3
4	Dexterity in development of samples	3
5	Functionality of samples	3
6	Inventiveness of techniques explored	3
7	Appropriateness of technique for materials	3
9	Sophistication of technique	3
10	Creativity of approach	3
11	Aesthetic value of samples	3
	<b>TOTAL</b>	<b>30</b>

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

#### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Double binding attached with raw effect
2. Butt seam with channel, frayed effect
3. Folded attached as seam through topstitch, then frayed/snipped.

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	<b>TOTAL</b>		<b>40</b>			

Comments: good precision and control of sewing

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

#### WEEK 2 TESTS

NAME: Student 4

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

## BEFORE RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Various pleating
2. Various gathering
3. Various gathering

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL			30		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

## AFTER RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Seam gathering
2. Cut and slit gathering
3. Drawstring gathering

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of		4			

	technique	
10	Creativity of approach	4
11	Aesthetic value of samples	4
	TOTAL	40

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

### WEEK 3 TESTS

NAME: Student 4

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Zip sample
2. Zip sample
3. Zip sample

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL			30		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

- 1.

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of		4			

3	sewing Manipulation of materials	4
4	Dexterity in development of samples	4
5	Functionality of samples	4
6	Inventiveness of techniques explored	4
7	Appropriateness of technique for materials	4
9	Sophistication of technique	4
10	Creativity of approach	4
11	Aesthetic value of samples	4
	<b>TOTAL</b>	<b>40</b>

Comments: more control.

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

## WEEK 1 TESTS

NAME: Student 8

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. 2cm open seam folded and topstitched
2. 3cm topstitched folded and topstitched
3. Open seam, inserted, folded.

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	<b>TOTAL</b>		<b>36</b>	<b>3</b>		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 39/50

## AFTER RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Seamed, snipped and inserted section
2. Folded, and caught with tack
3. Open seam, edges snipped and tied to create volume

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials	5				
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	TOTAL	15	20	6		
Comments: interesting use of volume/gathering						

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 41/50

## WEEK 2 TESTS

NAME: Student 8

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

## BEFORE RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Gathering
2. Pleating
3. Folding

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples				2	

6	Inventiveness of techniques explored		3	
7	Appropriateness of technique for materials	4		
9	Sophistication of technique			2
10	Creativity of approach		3	
11	Aesthetic value of samples		3	
	TOTAL	4	21	4

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 29/50  
AFTER RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Elastic gathering
2. Elastic gathering
3. Elastic and pleating

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		4	27		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 31/50

### WEEK 3 TESTS

NAME: Student 8

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

### 3 SAMPLES DESCRIPTION:

1. Shaped Zip
2. Topstitched Zip
3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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1	Quality of samples work produced	3
2	Control and precision of sewing	3
3	Manipulation of materials	3
4	Dexterity in development of samples	3
5	Functionality of samples	3
6	Inventiveness of techniques explored	3
7	Appropriateness of technique for materials	3
9	Sophistication of technique	3
10	Creativity of approach	3
11	Aesthetic value of samples	3
	<b>TOTAL</b>	<b>30</b>

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 30/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip
2. Rouleau loops
3. Rouleau loops

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	<b>TOTAL</b>		<b>8</b>	<b>24</b>		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 32/50

## WEEK 1 TESTS

NAME: Student 10  
 DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015  
 COURSE: Fashion Design with Textiles

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Run and fell seam
2. Seamed, folded and topstitched
3. Folded large seam, topstitched, edge stitched, folded

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples			3		
	TOTAL		24	12		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 36/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Bagged out inserted section finish
2. Faggot style seam join, caught into folded edge stitched seam
3. Run and fell with ridgeline

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			



7	Appropriateness of technique for materials	4
9	Sophistication of technique	4
10	Creativity of approach	4
11	Aesthetic value of samples	4
	<b>TOTAL</b>	<b>40</b>

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

## WEEK 2 TESTS

NAME: Student 10

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Pleating topstitched
2. Box pleat
3. Topstitched pleat

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples				2	
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials		4			
9	Sophistication of technique				2	
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	<b>TOTAL</b>		<b>8</b>	<b>15</b>	<b>9</b>	

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 32/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Elastic on seam
2. Elastic seams
3. Gathered and topstitched

Criteria:	Area:	EXCELLENT	VERY	GOOD	FAIR	POOR
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		5	GOOD 4	3	2	1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples			3		
	TOTAL		12	21		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 32/50

### WEEK 3 TESTS

NAME: Student 10

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip
2. Zip
3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing				2	
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of			3		

samples  
TOTAL 24 2

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 26/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip
2. Zip
3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL			27		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 27/50

## WEEK 1 TESTS

NAME: Student 9

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Folded inside out and topstitched
2. Exposed seams on diagonal
3. Open seam, topstitched and pleated.

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of		4			

3	sewing Manipulation of materials		4	
4	Dexterity in development of samples		4	
5	Functionality of samples			3
6	Inventiveness of techniques explored	5		
7	Appropriateness of technique for materials		4	
9	Sophistication of technique		4	
10	Creativity of approach		4	
11	Aesthetic value of samples		4	
	TOTAL	5	32	3

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 40/50

#### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Bias binding curved edge finish
2. Binding with fabric insert, frayed effect
3. Inset and folded channel

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials	5				
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL	5	36			

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 41/50

#### WEEK 2 TESTS

NAME: Student 9

DATE OF OBSERVATION: 5/2/15

COURSE: Fashion Design with Textiles

## BEFORE RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Pleating
2. Box pleat
3. Darts and pleats

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced				2	
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique				2	
10	Creativity of approach			3		
11	Aesthetic value of sample			3		
	TOTAL			24	4	

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 28/50

## AFTER RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Elastic onto seam
2. Ruched elastic
3. Flat fell elastic

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for		4			

9	materials Sophistication of technique	3
10	Creativity of approach	3
11	Aesthetic value of sample	3
	TOTAL	12
		21

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 32/50

### WEEK 3 TESTS

NAME: Student 9

DATE OF OBSERVATION: 5/2/15

COURSE

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip
2. Zip
3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials				2	
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of sample			3		
	TOTAL			24	4	

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 28/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip
2. Rouleau fastening
3. Rouleau

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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1	Quality of sample work produced	4	
2	Control and precision of sewing	4	
3	Manipulation of materials		3
4	Dexterity in development of sample	4	
5	Functionality of sample	4	
6	Inventiveness of techniques explored		3
7	Appropriateness of technique for materials	4	
9	Sophistication of technique		3
10	Creativity of approach	4	
11	Aesthetic value of sample	4	
	TOTAL	28	9

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Bias binding curved edge finish
2. Binding with fabric insert, frayed effect
3. Inset and folded channel

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials	5				
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL	5	36			

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 41/50

## WEEK 1 TESTS

NAME: Student 7

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Seamed, folded topstitched
2. Lapped seam
3. French seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples	5				
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL	5	28	6		

Comments: good identification of effective seams.

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 39/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Lapped seam with ridgeline insert
2. French seam with insert raw edged effect
3. Butt seam with channel inserted

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples	5				
6	Inventiveness of	5				



7	techniques explored Appropriateness of technique for materials	4
9	Sophistication of technique	4
10	Creativity of approach	4
11	Aesthetic value of samples	4
	<b>TOTAL</b>	<b>10 36</b>

Comments: good development on from original seams, more dexterity and skill involved in construction.

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 46/50

## WEEK 2 TESTS

NAME: Student 7

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Pleating
2. Gathering
3. Ruching

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples				2	
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	<b>TOTAL</b>		<b>8</b>	<b>18</b>	<b>4</b>	

Comments: lost 1 week due to snow. Amalgamated 2 sessions into 1.

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 26/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Elastic ruching
2. Topstitch gathering
3. Cut and drawstring gathering

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples			3		
	TOTAL		12	21		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 32/50

### WEEK 3 TESTS

NAME: Student 7

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Topstitched Zip

2. Zip

3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples		4			
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		

10	Creativity of approach			2
11	Aesthetic value of samples		3	
	TOTAL	8	18	4
Comments: less techniques but more time required for this technique.				

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau loops
2. Rouleau loops
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		16	18		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 34/50

## WEEK 1 TESTS

NAME: Student 3

DATE OF OBSERVATION: 22<sup>nd</sup> JAN 2015

COURSE: Fashion Design with Textiles

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Run and fell type seam
2. French seam
3. Lapped and raw edged, edge stitched seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work			3		

2	produced Control and precision of sewing		3
3	Manipulation of materials		3
4	Dexterity in development of samples		3
5	Functionality of samples	4	
6	Inventiveness of techniques explored		3
7	Appropriateness of technique for materials		3
9	Sophistication of technique	4	
10	Creativity of approach		3
11	Aesthetic value of samples		3
	TOTAL	8	24

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 32/50

#### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Lattice effect seam
2. Folded seam snipped to create raw edged effect
3. Run and feel with inserted ridgeline

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL		32	6		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 38/50

#### WEEK 2 TESTS

NAME: Student 3

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Pleating topstitched
2. Knife pleat seamed, topstitched
3. Ruched, folded, topstitched

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL		20	15		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 35/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Elastic gathered
2. Various elastic gathered
3. Various elastic gathered

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		

9	Sophistication of technique		3
10	Creativity of approach		3
11	Aesthetic value of samples		3
	TOTAL	4	27

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 31/50

### WEEK 3 TESTS

NAME: Student 3

DATE OF OBSERVATION: 5/02/15

COURSE: Fashion Design with Textiles

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Zip fastening
2. Zip fastening
3. Drawstring fastening type

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		4	27		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 31/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Rouleau loops
2. Rouleau loop strap
3. Drawstring gathering

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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1	Quality of samples work produced	4	
2	Control and precision of sewing		3
3	Manipulation of materials		3
4	Dexterity in development of samples		3
5	Functionality of samples		3
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials		3
9	Sophistication of technique		3
10	Creativity of approach		3
11	Aesthetic value of samples		3
	TOTAL	8	24

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 32/50

### WEEK 1 TESTS

NAME: Student 14

DATE OF OBSERVATION: 19<sup>TH</sup> JAN 2015

COURSE: Fashion Design with Marketing and Production

#### BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES Descriptions:

1. Folded hem finish
2. Curved seam 1cm open
3. Gathered seam 1cm open

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing				2	
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples				2	
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials			3		
9	Sophistication of technique				2	
10	Creativity of approach			3		

11	Aesthetic value of samples	3		
	TOTAL	18	8	

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 26/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Single binding
2. Gathered insert seam
3. Butt seam with inset channel

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples	5				
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials		4			
9	Sophistication of techniques			3		
10	Creativity of approach			3		
11	Aesthetic value of samples		4			
	TOTAL	5	16	12	4	

Comments:

Requires more than one piece of fabric, cut across bias.

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

## WEEK 2 TESTS

NAME: Student 14

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Box pleat
2. Various folding and topstitching sample
3. Various bagged out shape and folded, topstitched

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			



2	Control and precision of sewing		3
3	Manipulation of materials	4	
4	Dexterity in development of samples		3
5	Functionality of samples		3
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials	4	
9	Sophistication of technique		3
10	Creativity of approach	4	
11	Aesthetic value of samples	4	
	TOTAL	24	12

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 36/50

#### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Drawstring
2. Curved and gathered with drawstring
3. Cured gathered shape

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	TOTAL	10	20	9		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 39/50

#### WEEK 3 TESTS

NAME: Student 14

DATE OF OBSERVATION: 2/2/15

COURSE: Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip folded layered
2. Zip diagonal
3. Zip pleated

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of sample		4			
5	Functionality of sample			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of sample		4			
	TOTAL		32	6		

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 38/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau loops
2. Bagged Zip fastening
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of sample		4			
5	Functionality of sample		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of		4			

	technique	
10	Creativity of approach	4
11	Aesthetic value of sample	4
	<b>TOTAL</b>	<b>40</b>

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

### WEEK 1 TESTS

NAME: Student 17

DATE OF OBSERVATION: 19<sup>TH</sup> JAN 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Curved seam 1cm open
2. Angled seam 1cm open
3. Gathered seam 1 cm open

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced				2	
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples				2	
5	Functionality of samples				2	
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials		4			
9	Sophistication of technique				2	
10	Creativity of approach			3		
11	Aesthetic value of samples				2	
	<b>TOTAL</b>		<b>4</b>	<b>9</b>	<b>12</b>	

Comments:

All variation of same seam type, 1cm open seam. Angles of curving of seam are good.

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 25/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Reversed 1cm open seam, topstitched and frayed effect.
2. Double binding hem
3. French seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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4		
1	Quality of samples work produced	3
2	Control and precision of sewing	3
3	Manipulation of materials	4
4	Dexterity in development of samples	3
5	Functionality of samples	4
6	Inventiveness of techniques explored	3
7	Appropriateness of technique for materials	4
9	Sophistication of technique	4
10	Creativity of approach	4
11	Aesthetic value of samples	4
TOTAL		24
		12

Comments: All required additional dexterity in comparison

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 38/50

## WEEK 2 TESTS

NAME: Student 17

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

## BEFORE RESOURCE IMPLEMENTATION

### 3 SAMPLES DESCRIPTION:

1. Various folded
2. Piped and pressed
3. Box pleat

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples		4			

TOTAL 28 9

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 37/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Elastic gathers
2. Various elastic
3. Gathered over top seamed

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach	5				
11	Aesthetic value of samples	5				
	TOTAL	15	16	6		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

#### WEEK 3 TESTS

NAME: Student 17

DATE OF OBSERVATION: 2/2/15

COURSE: Fashion Design with Marketing and Production

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Pleated Zip
2. Zip fastening
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		

4	Dexterity in development of sample	3
5	Functionality of sample	3
6	Inventiveness of techniques explored	3
7	Appropriateness of technique for materials	3
9	Sophistication of technique	3
10	Creativity of approach	3
11	Aesthetic value of sample	3
	<b>TOTAL</b>	<b>30</b>

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau loops
2. Zip fastening
3. Bagged through Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of sample			3		
5	Functionality of sample		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of sample		4			
	<b>TOTAL</b>		<b>28</b>	<b>9</b>		

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

## WEEK 1 TESTS

NAME: Student 15

DATE OF OBSERVATION: 19<sup>TH</sup> JAN 2015

COURSE: Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Curved 1cm open seam
2. Gathered 1cm open seam

3. Gathered hem turned over once- unfinished as a hem

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced				2	
2	Control and precision of sewing				2	
3	Manipulation of materials				2	
4	Dexterity in development of samples			3		
5	Functionality of samples				2	
6	Inventiveness of techniques explored				2	
7	Appropriateness of technique for materials			3		
9	Sophistication of technique				2	
10	Creativity of approach				2	
11	Aesthetic value of samples				2	
	TOTAL			6	16	

Comments: basic 1cm open seams, curving is not different seam.

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 22/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Gathered insert seam
2. Butt seam with inserted channel, frayed
3. Run and fell seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples			3		
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		20	15		

Comments: produced a lot more valuable and creative seam work in second round.

OVERALL GRADE/QUALITY OF SAMPLING TEST 2 35/50

## WEEK 2 TESTS

NAME: Student 15

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Pin tucks folds
2. Various folds, topstitched
3. Various gathers into pleats, topstitched

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials	5				
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL	5	20	12		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 37/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Gathered topstitched
2. Drawstring channel seam
3. Elastic into gathered seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in		4			



	development of samples		
5	Functionality of samples	4	
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials	4	
9	Sophistication of technique		3
10	Creativity of approach	4	
11	Aesthetic value of samples	4	
	TOTAL	32	6
Comments:			

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 38/50

### WEEK 3 TESTS

NAME Student 15

DATE OF OBSERVATION 2.02.15

COURSE: Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip and elastic
2. Zip pleated
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of sample			3		
	TOTAL		12	21		

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 33/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau loops and bagged out
2. Continuous strip placket bias binding

### 3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of sample		4			
5	Functionality of sample		4			
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of sample			3		
	TOTAL		28	9		

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 37/50

### WEEK 1 TESTS

NAME: Student 16

DATE OF OBSERVATION: 19<sup>TH</sup> JAN 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Run and fell seam
2. Topstitched open seam folded seam finish on reverse, from a 2cm S.A turn through
3. French seam 5mm

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of		4			

	technique		
10	Creativity of approach		3
11	Aesthetic value of samples		3
	TOTAL	32	6

Comments: good technical ability, precision and accuracy evident.

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 38/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Butt seam with channel
2. 1.5cm open seam with frayed binding encasing edge, topstitched down
3. Channel seam with ridgeline inserted

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials	5				
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL	5	32	3		

Comments: creative appropriate sampling, showing good skill accuracy.

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 39/50

## WEEK 2 TESTS

NAME: Student 16

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Box pleat
2. Gathering
3. Gathered topstitching

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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1	Quality of samples work produced	3	
2	Control and precision of sewing	3	
3	Manipulation of materials	3	
4	Dexterity in development of samples	3	
5	Functionality of samples	3	
6	Inventiveness of techniques explored		2
7	Appropriateness of technique for materials	3	
9	Sophistication of technique	3	
10	Creativity of approach		2
11	Aesthetic value of samples	3	
	TOTAL	24	4

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 28/50

#### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Gathered overlapped
2. Gathered in French seam
3. Drawstring

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials			3		
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL		36	3		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 39/50

#### WEEK 3 TESTS

NAME: Student 16

DATE OF OBSERVATION: 2/2/15  
 COURSE: Fashion Design with Marketing and Production  
 BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip sample
2. Zip sample
3. Fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of sample			3		
	TOTAL		4	27		

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 31/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau loops
2. Fastening various
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of sample		4			
5	Functionality of sample		4			
6	Inventiveness of		4			

7	techniques explored Appropriateness of technique for materials	4
9	Sophistication of technique	4
10	Creativity of approach	4
11	Aesthetic value of sample	4
	<b>TOTAL</b>	<b>40</b>

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 40/50

### WEEK 1 TESTS

NAME: Student 12

DATE OF OBSERVATION: 19<sup>TH</sup> JAN 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Pleated slashed open seam
2. Pleated & lapped seam with edge stitching
3. Piped seam with inserted material

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	<b>TOTAL</b>	<b>10</b>	<b>24</b>	<b>6</b>		

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 40/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Box pleat type inserted please seam
2. Lapped seam type cut and frayed

### 3. Butt seam with channel inset

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of techniques		4			
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	TOTAL	10	28	3		

Comments: less precision to presentation, yet creative requiring skill, there was more of a selection of seam to choose from in second set, slightly less considered than the first set.

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 41/50

### WEEK 2 TESTS

NAME: Student 12

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Folded and pleated
2. Various folded
3. Gathered and topstitched

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of		4			

9	technique for materials Sophistication of technique		3
10	Creativity of approach	4	
11	Aesthetic value of samples	4	
	TOTAL	32	6

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 38/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Drawstring channel seam
2. Gathered elastic seam
3. Gathered and topstitched

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples		4			
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	TOTAL	5	24	9		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 38/50

#### WEEK 3 TESTS

NAME: Student 12

DATE OF OBSERVATION: 2/2/15

COURSE: Fashion Design with Marketing and Production

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Zip fastening
2. Zip fastening
3. Zip fastening

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
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1	Quality of sample work produced		3	
2	Control and precision of sewing			2
3	Manipulation of materials		3	
4	Dexterity in development of sample		3	
5	Functionality of sample	4		
6	Inventiveness of techniques explored			2
7	Appropriateness of technique for materials	4		
9	Sophistication of technique		3	
10	Creativity of approach		3	
11	Aesthetic value of sample			2
	TOTAL	8	15	6

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 29/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Continuous strip placket
2. Zip
3. Zip sample

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of sample		4			
	TOTAL		4	27		

OVERALL GRADE/QUALITY OF SAMPLING TEST: 2 31/50

## WEEK 1 TESTS

NAME Student 13

DATE OF OBSERVATION: 19<sup>th</sup> Jan 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Curved pin tucking, not a seam method
2. Larger pin tucking, not a seam method
3. Ridgeline hem finish

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced				2	
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples				2	
5	Functionality of samples				2	
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of technique				2	
10	Creativity of approach			3		
11	Aesthetic value of samples			3		
	TOTAL		4	15	8	

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 27/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Double bound hem, joined with stitch, faggoting style.
2. Lapped seam, twisted effect
3. Pleated and lapped wide seam

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in			3		

	development of samples		
5	Functionality of samples		3
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials	4	
9	Sophistication of technique	4	
10	Creativity of approach	4	
11	Aesthetic value of samples	4	
	TOTAL	20	15

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 35/50

## WEEK 2 TESTS

NAME: Student 13

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

### BEFORE RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Pin tucking and plastic
2. Fold and topstitching
3. Box pleats

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach		4			
11	Aesthetic value of samples			3		
	TOTAL		24	12		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 36/50

### AFTER RESOURCE IMPLEMENTATION

#### 3 SAMPLES DESCRIPTION:

1. Plastic Gathering elastic

2. Gathering plastic with stitch
3. Pleating and trapping volume

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored	5				
7	Appropriateness of technique for materials		4			
9	Sophistication of technique			3		
10	Creativity of approach	5				
11	Aesthetic value of samples		4			
	TOTAL	10	20	9		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 39/50

### WEEK 3 TESTS

NAME: Student 13

DATE OF OBSERVATION 2.02.15

COURSE Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Zip sample/plastic
2. Zip sample polka
3. Plastic and green stay tape

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of sample		4			
5	Functionality of sample				2	
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials				2	

9	Sophistication of technique			3	
10	Creativity of approach	5			
11	Aesthetic value of sample			3	
	TOTAL	5	12	12	4

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 33/50

AFTER RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Rouleau loops
2. Zip plastic
3. Zip with gather

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced		4			
2	Control and precision of sewing		4			
3	Manipulation of materials		4			
4	Dexterity in development of sample		4			
5	Functionality of sample			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach	5				
11	Aesthetic value of sample		4			
	TOTAL	5	24	9		

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 38/50

### WEEK 1 TESTS

NAME: Student 11

DATE OF OBSERVATION: 19th Jan 2015

COURSE: Fashion Design with Marketing and Production

BEFORE RESOURCE IMPLEMENTATION

3 SAMPLES DESCRIPTION:

1. Knotted seam
2. Layered seam, 3 layers
3. Binding not cut on bias

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced				2	
2	Control and precision			3		

3	of sewing Manipulation of materials		3
4	Dexterity in development of samples		3
5	Functionality of samples		3
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials		3
9	Sophistication of technique		3
10	Creativity of approach	4	
11	Aesthetic value of samples	4	
	TOTAL	12	18

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Inserted channel seam folded, topstitched
2. Gathered inset seam
3. Doubled ridgeline inserted

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced		4			
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored		4			
7	Appropriateness of technique for materials		4			
9	Sophistication of technique		4			
10	Creativity of approach		4			
11	Aesthetic value of samples		4			
	TOTAL		32	6		

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 38/50

#### WEEK 2 TESTS

NAME: Student 11

DATE OF OBSERVATION: 26 JAN 2015

COURSE: Fashion Design with Marketing and Production

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Pleated topstitching
2. Folded pleats, stitched
3. Random folds

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of samples			3		
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of samples		4			
	TOTAL		4	27		

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 31/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Pleated and stitched
2. Elastic seam gathered
3. Drawstring

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of samples work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials		4			
4	Dexterity in development of samples		4			
5	Functionality of samples			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials		4			
9	Sophistication of		4			

	technique		
10	Creativity of approach	4	
11	Aesthetic value of samples	4	
	TOTAL	24	12

Comments:

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 36/50

### WEEK 3 TESTS

NAME: Student 11

DATE OF OBSERVATION: 2/2/15

COURSE: Fashion Design with Marketing and Production

#### BEFORE RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Fastening zip
2. Zip
3. Zip

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision of sewing			3		
3	Manipulation of materials			3		
4	Dexterity in development of sample			3		
5	Functionality of sample			3		
6	Inventiveness of techniques explored			3		
7	Appropriateness of technique for materials			3		
9	Sophistication of technique			3		
10	Creativity of approach			3		
11	Aesthetic value of sample			3		
	TOTAL			30		

OVERALL GRADE/QUALITY OF SAMPLING TEST 1: 30/50

#### AFTER RESOURCE IMPLEMENTATION

##### 3 SAMPLES DESCRIPTION:

1. Zip pleated
2. Rouleau loops
3. Zip pleated

Criteria:	Area:	EXCELLENT 5	VERY GOOD 4	GOOD 3	FAIR 2	POOR 1
1	Quality of sample work produced			3		
2	Control and precision		4			



3	of sewing Manipulation of materials		3
4	Dexterity in development of sample	4	
5	Functionality of sample		3
6	Inventiveness of techniques explored	4	
7	Appropriateness of technique for materials		3
9	Sophistication of technique	4	
10	Creativity of approach		3
11	Aesthetic value of sample	4	
	TOTAL	20	15

OVERALL GRADE/QUALITY OF SAMPLING TEST 2: 35/50

## Appendix 6: Student questionnaire questions weeks 1, 2 & 3

### WEEK 1

NAME \_\_\_\_\_

DATE \_\_\_\_\_

I was asked to produce a range of samples of seam and hem finishes independently without the aid of resources.

TRUE

FALSE

I was then asked to produce a range of samples of seam and hem finishes independently with the aid of resources that were explained and discussed part way through the session.

TRUE

FALSE

As a consequence of the aid of resource examples I feel my sampling after the techniques were introduced were:

MORE CONFIDENT

LESS CONFIDENT

MORE CREATIVE

LESS CREATIVE

MORE INVENTIVE

LESS INVENTIVE

MORE EXPERIMENTAL

LESS EXPERIMENTAL

I NOTICED NO DIFFERENCE IN SAMPLING 1 AND SAMPLING 2

Can you please explain why and any other comments?

As a consequence of the aid of technique examples I feel my sampling after the techniques were introduced were more:

MORE TECHNICALLY ACCURATE

LESS TECHNICALLY ACCURATE

Could you explain why?

Which were the most adopted and interesting techniques for you? Please rate in order of interest and adoption (1-5 scale circle) into own techniques sampled.



1. Double bindings

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1

2.		Hong Kong binding				
	HIGHLY INTERESTING				NOT INTERESTING	
5	4	3	2	1		
3.		Single binding				
	HIGHLY INTERESTING				NOT INTERESTING	
5	4	3	2	1		
4.		French seam inserted				
	HIGHLY INTERESTING				NOT INTERESTING	
5	4	3	2	1		
5.		Overlocking				
	HIGHLY INTERESTING				NOT INTERESTING	
5	4	3	2	1		
6.		French seam				
	HIGHLY INTERESTING				NOT INTERESTING	
5	4	3	2	1		
7.		1 cm open seam topstitched				
	HIGHLY INTERESTING				NOT INTERESTING	
5	4	3	2	1		



8. Lapped seam

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



9. Knotting

HIGHLY INTERESTING

5

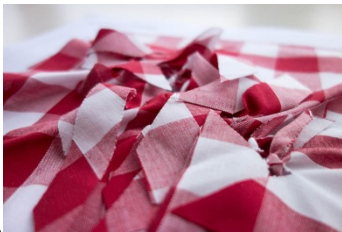
4

3

2

NOT INTERESTING

1



10. Knotting

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



11. Run and fell seam

HIGHLY INTERESTING

5

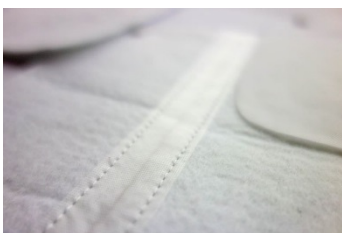
4

3

2

NOT INTERESTING

1



12. Butt seam with strip

HIGHLY INTERESTING

5

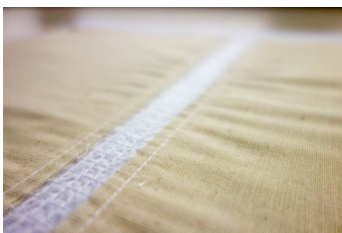
4

3

2

NOT INTERESTING

1



13. Fagotting/dissolvable

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



14. Double binding hem

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



15. Hand sewing hem

HIGHLY INTERESTING

5

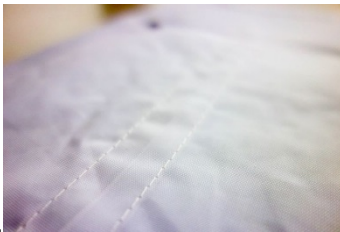
4

3

2

NOT INTERESTING

1



16. Butt seam

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



17. Vinyl hem

HIGHLY INTERESTING

5

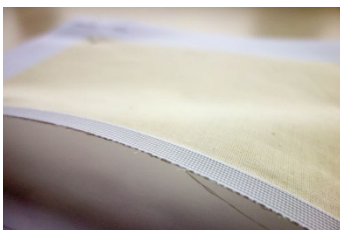
4

3

2

NOT INTERESTING

1



18. Ridgeline hem

HIGHLY INTERESTING

5

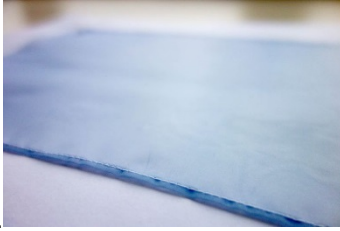
4

3

2

NOT INTERESTING

1



19. Pin hem

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



20. French seam adapted

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1

Which technique/s (please number from list above) did you most try to replicate?

Why did you replicate this most?

Did you find the techniques useful to helping you develop your skills in sewing and sample development?

YES

NO

Please explain why?

Would you like to use more samples of this nature to support your sampling in sessions?

YES

NO

Please explain why?

## WEEK 2

NAME \_\_\_\_\_  
DATE \_\_\_\_\_

I was asked to produce a range of gathering, folding, pleating and manipulating fabric samples independently without the aid of sample resources.

TRUE  
FALSE

I was then asked to produce a range of gathering, folding, pleating and manipulating fabric samples independently with the aid of sample resources that were explained and discussed part way through the session.

TRUE  
FALSE

As a consequence of the aid of resource examples I feel my sampling after the techniques were introduced were:

MORE CONFIDENT  
LESS CONFIDENT  
MORE CREATIVE  
LESS CREATIVE  
MORE INVENTIVE  
LESS INVENTIVE  
MORE EXPERIMENTAL  
LESS EXPERIMENTAL

I NOTICED NO DIFFERENCE IN SAMPLING 1 AND SAMPLING 2

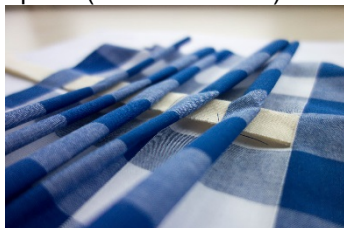
Can you please explain why and any other comments?


As a consequence of the aid of technique examples I feel my sampling after the techniques were introduced were more:

MORE TECHNICALLY ACCURATE  
LESS TECHNICALLY ACCURATE

Could you explain why?

Which were the most adopted and interesting techniques for you? Please rate in order of interest and adoption (1-5 scale circle) into own techniques sampled.



1.  Gathering  
5 HIGHLY INTERESTING 4 3 2 1

NOT INTERESTING  
1



2. Gathering

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



3. Drawstring example

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



4. Elastic on seam edge

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



5. Elastic seam

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



6. Pleating

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1



7. Gathering lapped seam

HIGHLY INTERESTING

5

4

3

2

NOT INTERESTING

1





8. Alternatives to darts

HIGHLY INTERESTING				NOT INTERESTING
5	4	3	2	1

Which technique/s (please number from list above) did you most try to replicate?

Why did you replicate this most?

Did you find the techniques useful to helping you develop your skills in sewing and sample development?

YES

NO

Please explain why?

Would you like to use more samples of this nature to support your sampling in sessions?

YES

NO

Please explain why?

THANK YOU

### WEEK 3

NAME \_\_\_\_\_  
DATE \_\_\_\_\_

I was asked to produce a range of fastening and construction fabric samples independently without the aid of sample sewing sample resources/techniques.

TRUE  
FALSE

I was then asked to produce a range of fastening and construction fabric samples independently with the aid of sample sewing sample resources/techniques that were explained and discussed part way through the session.

TRUE  
FALSE

As a consequence of the aid of resource examples I feel my sampling after the techniques were introduced were:

MORE CONFIDENT

LESS CONFIDENT

MORE CREATIVE

LESS CREATIVE

MORE INVENTIVE

LESS INVENTIVE

MORE EXPERIMENTAL

LESS EXPERIMENTAL

I NOTICED NO DIFFERENCE IN SAMPLING 1 AND SAMPLING 2

Can you please explain why and any other comments?

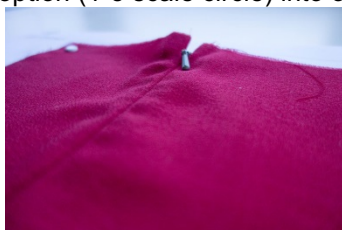
As a consequence of the aid of technique examples I feel my sampling after the techniques were introduced were more:

MORE TECHNICALLY ACCURATE

LESS TECHNICALLY ACCURATE

Why?

Which were the most adopted and interesting techniques for you? Please rate in order of interest and adoption (1-5 scale circle) into own techniques sampled.



1. Invisible zip

HIGHLY INTERESTING

5

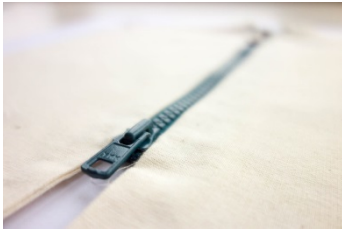
4

3

2

NOT INTERESTING

1



2. Bagged-out zip, exposed teeth

HIGHLY INTERESTING  
5 4 3 2 NOT INTERESTING  
1



3. Exposed tape zip fastening

HIGHLY INTERESTING  
5 4 3 2 NOT INTERESTING  
1



4. Rouleau loop fastening

HIGHLY INTERESTING  
5 4 3 2 NOT INTERESTING  
1



5. Continuous strip vent opening

HIGHLY INTERESTING  
5 4 3 2 NOT INTERESTING  
1

Which technique/s (please number from list above) did you most try to replicate?

Why did you replicate this most?

Did you find the techniques useful to helping you develop your skills in sewing and sample development?

YES

NO

Please explain why?

Would you like to use more samples of this nature to support your sampling in sessions?

YES

NO

Please explain why?

**Samples over the last three weeks:**

Do you think the techniques and sewing samples you have learnt and developed over the last three weeks will enable you to develop construction techniques for your fold garment/s?

YES

NO

WHY?

Have the techniques and sewing samples you have developed over the last few weeks enabled you to understand how you might apply more varied construction methods to garments generally?

YES

NO

NO HELP AT ALL

WHY?

Do you feel you are aware of more construction techniques and methods at present than you were 3 weeks ago?

YES

NO

Could you expand on this answer?

If yes, is this because of the sewing sample resources/techniques you have been introduced to?

YES

NO

OTHER

Do you feel your fashion draping and moulage skills have improved over the last three weeks?

YES

NO

WHY?

Is this because of the draping you have produced on the stand?

YES

NO

OTHER EXAMPLES?

Has your own sewing sampling in any way enhanced the draping work you have produced on the stand?

YES

NO

Why and how?

Do you think the sewing samples you have developed compliment the fashion draping and moulage work you have been developing on the stand?

YES

NO

Do you think the sewing sample resources/techniques you were introduced to over the last three sessions were relevant and pitched at the right level for you?

YES

NO

WHY?

What if any improvements do you think could be made to the sewing sample resources/techniques you have been introduced to?

NO IMPROVEMENTS

IMPROVEMENTS NEEDED

PLEASE SPECIFY:

## Appendix 7: Student questionnaire analysis selection spreadsheets

WEEK 1 QUESTIONNAIRE RESPONSE			RESULTS																		
			STUDENT 1	STUDENT 13	STUDENT 3	STUDENT 2	STUDENT 10	STUDENT 15	STUDENT 8	STUDENT 5	STUDENT 16	STUDENT 11	STUDENT 14	STUDENT 7	STUDENT 17	STUDENT 5	STUDENT 12	STUDENT 6	STUDENT 9	RESULTS	
Q. 1	operate an industrial sewing machine	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		N																			
Q. 2	confident to sew the following?																				
	An open 1cm seam	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		N																			
	Overclocking on a seam to finish	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		N																			
	A skirt toile	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		N																			
	A shirt toile	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		N																			
	A pair of trousers toile	Y	1	1	1		1	1	1	1	1	1	1	1	1	1	1	1	1	16	
		N				1														1	
Q. 3	your sewing ability level is at?																				
		B																			
		I		1				1	1		1	1		1		1			1	8	
		A	1		1	1	1			1			1		1		1	1		9	
		E																			
Q. 4	more confident with sewing/ garment construction than in first year?	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		N																			



Q. 13	Knotting 2	1																		0		
		2																		0		
		3																		0		
		4						4		4		4		4		4				5	20	
		5	5	5	5	5	5		5		5		5		5	5	5	5		12	60	80/85
Q. 14	Run and fell seam	1																		0		
		2											2							1	2	
		3		3	3	3	3		3		3				3	3		3		9	27	
		4	4					4		4		4	4		4					6	24	
		5															5			1	5	58/85
Q. 15	Butt seam with strip	1																		0		
		2																		0		
		3				3											3			2	3	
		4	4		4			4	4		4		4	4	4			4		9	36	
		5		5				5			5		5	5				5		6	30	69/85
Q. 16	Fagotting/dissolvable	1																		0		
		2											2							1	2	
		3																		0		
		4	4		4	4						4	4							6	20	
		5		5				5	5	5	5					5	5	5	5	10	55	77/85
Q. 17	Double binding hem	1																		0		
		2						2				2								2	4	
		3			3						3	3			3	3				5	15	
		4	4	4		4	4	4		4				4			4			8	32	
		5									5							5		2	10	61/85
Q. 18	Hand sewing hem	1				1		1			1									3	3	
		2		2	2	2				2		2	2		2	2		2		9	16	
		3	3					3						3						3	9	
		4								4							4			2	8	
		5																		0		36/85
Q. 19	Butt seam	1																		0		
		2		2				2			2					2				4	8	
		3				3	3	3			3		3	3						6	18	
		4	4		4									4	4			4		5	20	
		5								5							5			2	10	56/85
Q. 20	Vinyl hem	1									1									1	1	
		2						2												1	2	
		3		3		3		3								3		3		6	18	
		4	4		4		4					4	4	4	4					7	28	
		5									5						5			2	10	59/85
Q. 21	Ridgeline hem	1									1									1	1	
		2		2																1	2	
		3				3			3	3							3		3	5	15	
		4	4		4		4	4					4							5	20	
		5									5		5		5	5		5		5	25	63/85
Q. 22	Pin hem	1				1														1	1	
		2		2						2	2		2			2				5	10	
		3	3		3				3	3						3			3	6	18	
		4				4	4							4			4			4	16	
		5										5								1	5	50/85



<b>Q. 23</b>	French seam adapted	1																		0		
		2																		0		
		3									3		3							2	6	
		4	4		4	4				4				4	4	4		4		8	32	
		5		5			5	5	5	5			5				5		7	35	73/85	
<b>Q. 24</b>	<b>MOST REPLICATED:</b>																					
	1 Double bindings		1																	1		
	2 Hong Kong binding				1											1		1		3		
	3 Single binding		1			1														2		
	4 French seam inserted																			0		
	5 Overlocking																			0		
	6 French seam					1						1						1		3		
	7 1 cm open seam topstitched		1	1		1														3		
	8 Lapped seam			1		1							1							3		
	9 Knotting		1	1	1	1	1	1		1	1	1	1	1	1	1	1	1		12		
	10 Knotting 2			1	1	1		1			1	1				1				7		
	11 Run and fell seam																			0		
	12 Butt seam with strip							1				1	1		1			1		5		
	13 Fagotting/dissolvable									1								1		1		
	14 Double binding hem																	1		1		
	15 Hand sewing hem																			0		
	16 Butt seam							1				1	1							3		
	17 Vinyl hem																1			1		
	18 Ridgeline hem										1		1		1	1	1			5		
	19 Pin hem					1														1		
	20 French seam adapted						1	1	1			1				1				5		
	COMMENTS:																					
<b>Q.25</b>	Techniques useful in developing your skills?	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17		
		N																				
<b>Q.26</b>	More samples of this nature to support?	Y	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17		
		N																				

WEEK 2 QUESTIONNAIRE RESPONSE		RESULTS																				
GATHERING FOLDING & PLEATING		TRUE/FALSE	STUDENT 1	STUDENT 13	STUDENT 3	STUDENT 2	STUDENT 10	STUDENT 15	STUDENT 8	STUDENT 5	STUDENT 16	STUDENT 11	STUDENT 14	STUDENT 7	STUDENT 17	STUDENT 5	STUDENT 12	STUDENT 6	STUDENT 9	RESULTS		
WITHOUT RESOURCES	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17		
	F																					
WITH RESOURCES	T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17		
	F																					
MORE CONFIDENT		1	1	1		1	1	1	1		1	1	1	1	1	1	1	1	1	15		
LESS CONFIDENT																						
MORE CREATIVE		1		1		1		1	1				1	1	1	1	1	1	1	12		
LESS CREATIVE			1																	1		
MORE INVENTIVE		1		1		1		1		1		1		1			1	1	1	9		
LESS INVENTIVE																						
MORE EXPERIMENTAL		1			1	1	1	1	1					1	1	1	1	1	1	12		
LESS EXPERIMENTAL			1																	1		
NO DIFFERENCE IN SAMPLING 1 AND SAMPLING 2																						
COMMENTS:																						
MORE TECHNICALLY ACCURATE		1	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	16		
LESS TECHNICALLY ACCURATE								1												1		
NO DIFFERENCE																						
COMMENTS:																						
GATHERING 1 SAMPLE	1		1											1						2	2	
	2																			0	0	
	3			3			3					3					3		3	5	15	
	4	4			4			4	4	4					4	4				7	28	
	5					5							5					5		3	15	60/85
GATHERING 2 SAMPLE	1																			0		
	2						2								2					2	4	
	3		3									3	3			2				3	9	
	4	4		4	4		4		4	4				4	4			4		9	36	
	5					5											5	5		3	15	64/85
DRAWINGSTRING SAMPLE	1																					
	2																					
	3							3						3						2	6	
	4	4		4	4	4	4					4			4	4				8	32	
	5		5							5	5		5				5	5	5	7	35	73/85
ELASTIC SEAM EDGE	1																					
	2																					
	3				3			3								3				3	9	
	4	4		4			4					4		4	4		4			7	28	
	5		5			5				5	5		5					5	5	7	35	72/85
ELASTIC SEAM OVERLOCKING	1																					
	2															2				1	2	
	3			3	3												3			3	9	
	4	4	4			4	4	4	4		4	4	4	4				4		11	44	
	5									5									5	2	10	65/85
PLEATING	1																					
	2												2				2			2	4	
	3	3	3	3			3							3						5	15	
	4				4			4		4	4				4			4		6	24	
	5					5			5							5		5		4	20	63/85
GATHERING LAPPED SEAM	1													2		2				2	4	
	2																					
	3				3						3									2	6	
	4	4		4			4	4				4	4		4				4	8	32	
	5		5							5							5	5		5	25	67/85
ALTERNATIVE TO DARTS	1												1							1	1	
	2				2						2					2				3	6	
	3	3	3	3			3	3						3	3					7	21	
	4					4						4					4			3	12	
	5									5								5	5	3	15	55/85
MOST REPLICATED																						
GATHERING 1 SAMPLE		1			1	1	1							1		1	1			7		
GATHERING 2 SAMPLE		1				1	1						1	1			1		1	7		
DRAWINGSTRING SAMPLE		1					1		1	1						1	1			6		
ELASTIC SEAM EDGE		1			1					1		1	1		1					6		
ELASTIC SEAM OVERLOCKING		1		1	1	1					1			1	1			1	1	9		
PLEATING					1											1			1	3		
GATHERING LAPPED SEAM						1				1				1			1		1	5		
ALTERNATIVE TO DARTS			1							1									1	3		
COMMENTS:																						
HELPING YOU DEVELOP SKILLS IN SEWING?																						
YES		1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17		
NO																						
YES		1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17		
NO																						





[illegible]

## PRE-RESOURCE IMPLEMENTATION QUESTIONNAIRE

--

## 297

2. Please put these areas in order of importance for you

- DESIGN

NOT IMPORTANT					VERY IMPORTANT				
1	2	3	4	5	6	7	8	9	10

- FLAT PATTERN CUTTING

NOT IMPORTANT					VERY IMPORTANT				
1	2	3	4	5	6	7	8	9	10

- MOULAGE/DRAPING

NOT IMPORTANT					VERY IMPORTANT				
1	2	3	4	5	6	7	8	9	10

- SEWING

NOT IMPORTANT					VERY IMPORTANT				
1	2	3	4	5	6	7	8	9	10

- TECHNICAL DRAWING/CAD

NOT IMPORTANT					VERY IMPORTANT				
1	2	3	4	5	6	7	8	9	10

3. Why have you put the areas in this order?  
(Tick more than one if applicable)

Your level of interest in each subject  
Your career aspirations  
More desirable jobs within this sector  
Feel these are the most important on the course  
Feel staff rate these as the most important on the course  
*OTHER PLEASE COMMENT*

4. Of the following basic categories, what are you most interested in?

Sewing  
Pattern cutting  
Draping on the stand  
Design

5. Why have you selected this option for question 4?

6. Could you identify (at this early stage appreciated) what you feel is your main career interest/s from the categories listed below?

Sewing  
Pattern cutting  
Draping on the stand  
Design  
Technical  
*OTHER PLEASE COMMENT*

7. Why have you selected this option for question 6?

8. Please state if you do / do not enjoy the sewing element of this project.

You **do not** enjoy because:  
(Tick more than one if applicable)

- Because you find it difficult
- Because you don't see the importance of it
- Because it's too demanding / time consuming
- Because you are not very good at it
- Lack of careers in this field
- Because it's not as free and creative as other areas of the course

*Any other reasons why you don't enjoy it?*

You **do** enjoy because:  
(Tick more than one if applicable)

- Because you are good at it
- Because it comes naturally
- You enjoy creating "hands on" work
- Because you are technically minded
- You see the benefit of learning a craft and skill
- You see the benefit of learning processes and techniques to support other areas of the course
- Feel it is important to have an extensive knowledge of construction to support pattern cutting
- Feel it is important to have an extensive knowledge of construction to support design

*Any other reasons why you enjoy it?*

9. Please state if you do / do not enjoy the moulage (draping on the stand) element of this project.

You **do not** enjoy because:  
(Tick more than one if applicable)

- Because you find it difficult
- Because you don't see the importance of it
- Because it's too demanding / time consuming
- Because you are not very good at it
- Lack of careers in this field
- Because it's not as free and creative as other areas of the course

*Any other reasons why you don't enjoy it?*

You **do** enjoy because:



(Tick more than one if applicable)

- Because you are good at it
- Because it comes naturally
- You enjoy creating “hands on” work
- Because you are technically minded
- You see the benefit of learning a craft and skill
- You see the benefit of learning processes and techniques to support other areas of the course
- Feel it is important to have an extensive knowledge of construction to support pattern cutting
- Feel it is important to have an extensive knowledge of construction to support design

*Any other reasons why you enjoy it?*

10. Do you think there is enough time dedicated to sewing in the sample development sessions?

NOT ENOUGH

TOO MUCH

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

11. How confident do you feel about achieving ‘taught’ processes and techniques during the sessions?

NO CONFIDENCE

VERY CONFIDENT

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

12. How confident do you feel to experiment with new self-directed techniques?

NO CONFIDENCE

VERY CONFIDENT

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

Why is this?

(Tick more than one if applicable)

FOR

- Would love to experiment more in this way
- Feel it would develop my understanding
- Feel it would develop my creativity and passion for the area

AGAINST

- For fear of doing something wrong
- You don’t see the worth in exploring this area further
- Because you have no interest in it
- Because you want to focus more on design
- Because you feel it would be too demanding to experiment
- Because you feel it would be too time consuming to experiment
- Lack of equipment
- Lack of facilities
- Lack of drive

*Anything else?*

13. When thinking about sewing, what would make learning more effective during sample development sessions?

(Tick more than one if applicable)

- I am happy with everything

Further resources:

- More visuals on techniques
- Better access to visuals in the session (tablet, phone, screens, PowerPoint's)
- More fabric samples of techniques

Creativity:

- More freedom to explore own techniques and samples
- More sampling required
- Dedicated self-directed time to explore new techniques

Equipment

- More equipment
- More specialist machinery
- More demonstrations of machinery

Teaching:

- More one to one tutorials/feedback with academics to guide construction ideas

Curriculum - Different types of briefs:

- Shorter
- Longer
- More varied
- Less technical
- More technical
- More free
- More self-directed
- Less regimented
- Different assessment requirements

*Any other comments or points?*

14. Do you think construction knowledge strengthens your work and practice in other areas? If so which areas?

(Tick more than one if applicable)

- In design
- In pattern cutting
- In visual work
- In textiles work
- In marketing work
- In production work
- Does not influence any other subject

*Any other areas or points?*

Does your sewing knowledge and skills help you in any other areas? Does it

- Help you understand how to design something, as you know how it is constructed?  
YES/NO
- Help you understand how designs should be drawn up because you can visualize Three-dimensionally?  
YES/NO
- Help you understand how working drawings should be drawn up because you can visualize them three-dimensionally?  
YES/NO
- Help you to choose more interesting seams and styles of garments?  
YES/NO
- Help you to select appropriate seams and finishes for a particular garment?

YES/NO

- Help you to understand what techniques to include on a working drawing?
- YES/NO
- Do you think the knowledge influences your design skills?

YES/NO

- None of the above (circle if appropriate)

*Any other comments?*

## Appendix 9: Focus group questions pack

### FOCUS GROUP QUESTIONS & ETHICS FORMS

**Investigate issues that underpin the attainment of greater technical competence in garment construction focusing specifically on the Sample Development TID1130 13/14 Term 2 module.**

Review of the Sample Development module in term 2 13/14:

Follow the link to remind yourselves of the samples. <http://gb.pinterest.com/huddersfield/sample-development-2/>

#### RESOURCES:

*I am aiming to design a more extensive range of resources (white sewing samples you looked at during the first sessions for moulage) for next year. I would very much appreciate your opinions on the resources initially to see how they could be improved.*

*Think to Moulage term 2 Architectural surface brief.*

1. Have you found the initial resources created for construction area of the module of any use?
2. Could you comment on your reaction to the appearance of them?
3. Were the techniques featured easy to understand in terms of how you would produce them?
  - a. Would you like to see a method of make available to support each technique or could you figure it out and adapt to your needs?  
YES/NO
  - b. Information on the time taken to produce a 10cm section?  
YES/NO
  - c. Construction methods & finishing appropriate to garment price point?  
*Finishing/construction for high street/high end/couture etc.*  
YES/NO
4. Was the selection (of resources) as a whole interesting, or would you liked to have had further techniques and processes available? If so what would they be?
5. Was it useful to be able to handle the resources physically or would it be better if they were just available online?  
*Did you pick up resources to explore and used it near the machine, or did you just look and handle, take a snapshot with your phone and view your phone image to develop samples? What would you be more likely to do?*
6. Was it beneficial that the resources available were in the actual materials you were using for the moulage project in term 2 or does this matter?  
*Would you find a range of materials beneficial? – Name some fabrics? Neoprene/leather/velvet etc.*
7. Were the resources significant in guiding you with ideas for different techniques?  
*Has your experimentation evolved as a consequence of using the samples?*
8. Would a more extensive range of samples be suitable? – If so any suggestions?  
*Would you like to see some kind of archive online that is based around construction examples, or resources to physically explore in sessions, or was the amount created and available suitable enough to guide you along? Did you even acknowledge them really?*

9. Do you think uploading the view of the resources onto Pinterest has helped you to access resources more effectively in and out of sessions?

*Exploring the options below, could you identify which is most suitable/interesting/ideal option for you in the workroom in terms of being able to study and view your own samples from an existing archive of techniques?*



*Please indicate number preference from images above:*

10. Why have you chosen this selection?

#### MOULAGE TO TAILORING:

11. Which style of teaching/term of the year (tailoring term 1 Moulage term 2) have you preferred and why?

#### SEWING VALUES:

12. The value of your ability to sew – do you think greater technical knowledge of sewing and making garments enhances how you approach design thinking, or do you think it limits creativity within structured parameters?

*Since you came on the course, would you say that your design creativity is now either enhanced, the same, or limited? Has it changed in any way through the acquisition of sewing and garment making knowledge?*

#### THINK ABOUT DESIGNING

13. When designing, do you think about the process of construction for the design?  
*When sketching a design do you think about how you would make it up?*

14. If you didn't understand how your designed garment was made would this affect the limitations of your design?

15. Do you think your designing has been enhanced or limited due to further exposure to garment construction? Why/how?

#### Issues that underpin technical competence in garment construction

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#### INFORMATION SHEET

You are being invited to take part in this study around issues that underpin the attainment of greater technical competence in garment construction. Before you decide to take part it is important that you

understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with me if you wish. Please do not hesitate to ask if there is anything that is not clear or if you would like more information.

### **What is the study about?**

In an effort to improve garment construction curriculum delivered on the Fashion Design BA Undergraduate courses, the TID1130 Sample Development Module in particular, this researcher intends to analyse current teaching and learning and adopt methods of practice which may help to lessen a perceived divide between design skill and construction knowledge. The aims to achieve this essentially lie in exposing students to further construction techniques, resources and visuals to support the development of knowledge of techniques and the confidence to develop skills independently.

The purpose of this interview/investigation is to investigate issues that underpin the attainment of greater technical competence in garment construction.

### **Why I have been approached?**

You have been asked to contribute to this study because your knowledge and industrial experience will offer essential information relevant to the development of my research project.

### **Do I have to take part?**

It is your decision whether or not you take part. If you decide to take part you will be asked to sign consent form/s, and you will be free to withdraw at any time and without giving a reason. A decision to withdraw at any time, or a decision not to take part, will not affect your current or future relationship with the researcher or anyone else at the University of Huddersfield.

### **What will I need to do?**

If you take part in these observations, questionnaires and use of your own work please be aware you are free to stop participating at any stage or to refuse to answer any of the questions.

These observations, questionnaires and use of your own work is intended to compare and contrast opinions on the perceptions from industry experts around the perceived skills gap and the development of practical resources to support teaching and learning. This observations questionnaires and use of your own work will run over three weeks and will be photographed.

Consent to taking photographs will also be requested.

### **Will my identity be disclosed?**

All information disclosed within the observations, questionnaires and use of your own work will be kept confidential, except where legal obligations would necessitate disclosure by the researchers to appropriate personnel.

### **What will happen to the information?**

All information collected from you during this research will be kept secure and any identifying material, such as names will be removed in order to ensure anonymity. It is anticipated that the research may, at some point, be published in a journal or report. However, should this happen, your anonymity will be ensured, although it may be necessary to use your words in the presentation of the findings and your permission for this is included in the consent form.

### **Who can I contact for further information?**

If you require any further information about the research, please contact me on:

Debbie Allsop  
[d.allsop@hud.ac.uk](mailto:d.allsop@hud.ac.uk)  
01484 471656

## **RESEARCH ETHICS: CONSENT FORM FOCUS GROUP 29<sup>TH</sup> MAY 2014 10:30-11:30AM CAA1/01**

### **Full title of Project:**

Issues that underpin the attainment of greater technical competence in garment construction

### **Name, position and contact address of Researcher:**

Debbie Allsop  
[d.allsop@hud.ac.uk](mailto:d.allsop@hud.ac.uk)  
CAA1/0G Fashion Office  
School of Art, Design and Architecture  
CAB Building Queensgate, Huddersfield, West Yorkshire HD1 3DH

- |    |   |                          |
|----|---|--------------------------|
| 2. | I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions | <input type="checkbox"/> |
| 3. | I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason                 | <input type="checkbox"/> |
| 3. | I agree to take part in the above study   | <input type="checkbox"/> |
| 4. | I agree to the focus group being audio recorded   | <input type="checkbox"/> |
| 6. | I agree to the focus group being video recorded   | <input type="checkbox"/> |
| 7. | I agree to the use of anonymised quotes in publications   | <input type="checkbox"/> |

Name of Participant	Date	Signature
Name of Researcher	Date	Signature

**Appendix 10: Selection of sampling created by students during observations**

*Researchers own images. Available via dropbox*

<https://www.dropbox.com/sh/06mu2jcgoy0zlo7/AAAlr6WPSBeVIRD2qQj9EWVNa?dl=0>

**Appendix 11: Selection of ethics forms and questionnaire responses**

*Researchers own images. Available via dropbox*

<https://www.dropbox.com/sh/06mu2jcgoy0zlo7/AAAlr6WPSBeVIRD2qQj9EWVNa?dl=0>

**Appendix 12: Selection of sample resources created by researcher**

*Researchers own images. Available via dropbox*

<https://www.dropbox.com/sh/06mu2jcgoy0zlo7/AAAlr6WPSBeVIRD2qQj9EWVNa?dl=0>

**Appendix 13: Selection of garments from Archives**

*Researchers own images. Available via dropbox*

<https://www.dropbox.com/sh/06mu2jcgoy0zlo7/AAAlr6WPSBeVIRD2qQj9EWVNa?dl=0>



